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ABSTRACT

This revised English curriculum guide contains descriptions of the numerous courses offered in eight South Bend high schools. A separate set of electives is presented for students in the 9th grade, and a nongraded phase program is presented for students in the 10th, 11th, and 12th grades. Course descriptions, course objectives, course content, instructional materials, and class activities are suggested for each course. All courses are presented on a 9 or 18 week elective basis. The educational philosophy and overall plan of the English curriculum in the South Bend Community Schools is also described. (RB)

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ENGLISH CURRICULUM GUIDE

Grades 9 -- 12

South Bend Community School Corporation
South Bend, Indiana

CS 201 751

A NONGRADED PHASE ELECTIVE
SENIOR HIGH ENGLISH CURRICULUM

REVISED

Donald A. Dake, Superintendent of Schools

William Fitzgerald, Administrative Assistant
to the Superintendent

Russell Rothermel, Assistant Superintendent
of Instruction

Lawrence McKinney, Director of Secondary
Education

Richard Schurr, Coordinator of Language Arts

FOREWORD

> "The purpose of a liberal arts education is to expand to the limit the individual's capacity, and desire, for self-education, for seeking and finding meaning, truth, and enjoyment in everything he does."
>
> A. Whitney Griswold, President
> Yale University, 1950-1963

THE PLANNING STAFF

AND

TEACHER CURRICULUM COMMITTEES

John Adams High School

Principal - William Przybysz
Department Head - Eloise Smith
Teachers: Ruth Weir
Leona Francis
Paulette Cwidak
Barbara Ringer
Mary Rosenfeld
Linda Buress
Betty McLemore
Ann Germano
Peter Holmgren
Head Counselor - Alex Benko

Clay High School

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Department Head - David Matson
Teachers: Dorothy Korte
Ralph Radecki
Sheila Emge
Daniel Kasper
Head Counselor - Tom Vandewalle

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Department Head - Dorwin Nelson
Teachers: Mona Paulson
Albert DeRue
Robert Harringer
Carl Kelly
Greg Smith
Florence Nolan
Head Counselor - Lyndal Fox

Jackson High School

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Department Head - Lois Claus
Teachers: Gloria Murphy
Faye Nelson
Frances Smith
Stella Thomas
Head Counselor - Everett Holmgren

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Department Head - Ann Korb
Teachers: Harry Fuchs
Harry Lewandowski
Annette White
Leona Johnston
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James Wright
Jerome Hoffman
Christine Jankowski
Jerry Stover
Head Counselor - Steve Kosana

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Department Head - Mary Finley
Head Counselor - Ronald Hosinski

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Principal - Warren Seaborg
Department Head - June Waterman
Teachers: Melvan Martin
Frances McMillan
Phyllis Keays
Sandra Hojnacki
Dennis Weilgos
Robert Bilby
Head Counselor - JoAnn Hammond

Washington High School

Principal - Kermit Thompson
Department Head - Georgina Voll
Teachers: Louise Drapek
Norma Hoffman
Patricia Sell
Mary Hintz
Carol Fortino
Don Watson
Maryland Lipscomb
Rosemary Rehak
Joseph Good
Mike Foley
Head Counselor - Lowell Rarick

TABLE OF CONTENTS

Phase Page

Philosophy and Overall Plan 1

Ninth Grade English Electives:

Introductory English Course For All Freshmen .... Unphased 5
English For Everyday Life .... 1 - 2 8
English On The Job .... 1 - 2 10
Introduction To Composition .... 2 - 4 12
Creative Writing .... 3 - 5 15
Grammar .... 3 - 5 17
Fascinating World of Words .... 4 - 5 22
Introduction To Mass Media .... 1 - 3 27
Basic Reading I .... 1 - 2 30
Reading Techniques .... 3 - 5 34
Myths, Legends, And Folklore - A .... 1 - 2 38
Myths, Legends, And Folklore - B (Alternate) .... 1 - 2 41
Maturity .... 1 - 2 44
A Face In The Crowd .... 1 - 2 48
Don't Play Dead Before You Have To .... 2 - 3 51
Take A Look At Yourself .... 2 - 4 53
Great American Writers .... 3 - 4 57
People .... 3 - 4 60
War And Its Consequences - A .... 3 - 5 64
War And Its Consequences - B (Alternate) .... 3 - 5 67
Three English Masters: Shakespeare, Shaw, And Dickens .... 4 - 5 70
Speak Up .... 2 - 4 74

The Following Courses Are Nine Weeks In Length Unless Indicated Otherwise.

Composition And Language Development:

Practical Writing .... 1 - 2 77

Occupational Information In The Life Of John Doe......... 2 - 4............. 80
Business English... 2 - 4............. 84
Grammar And Composition.................................. 3 - 4............. 87
Composition.. 3 - 4............. 89
Focus On Language.. 3 - 4............. 95
Writing Themes About Literature - A...................... 3 - 4............. 99
Writing Themes About Literature - B (Alternate).......... 3 - 5............. 103
Creative Writing I....................................... 3 - 5............. 106
Creative Writing II...................................... 4 - 5............. 114
Writing About Literature................................. 4 - 5............. 116
Essay Writing And The Research Paper - 18 Weeks.......... 4 - 5............. 122

Reading:

Basic Reading II... 1 - 2............. 137
Basic Reading III.. 1 - 2............. 143
Reading Techniques....................................... 3 - 5............. 145
Reading Techniques (Alternate)........................... 3 - 5............. 150
Developmental Reading.................................... 3 - 5............. 153
Individualized Reading................................... 1 - 5............. 157

Modern Media:

Publications Laboratory - 18 Weeks....................... Unphased.......... 162
The Language Of Film - 18 Weeks.......................... 1 - 5............. 166
Film: A Study Of Art..................................... 4 171
Coping With The News Media............................... 4 - 5............. 177
Writing For An Audience.................................. 4 - 5............. 180
Introduction To Journalism - 18 Weeks.................... 3 - 4............. 184

Literature - These Courses Also Contain Writing, Speaking, and Listening Experience.

Exploring The World Of Adventure......................... 1 - 2............. 190
The Good Guys.. 1 - 2. 194

Future Worlds.................................... 1 - 2.............. 197

The Invisible Wall.............................. 1 - 2.............. 201

Sports Special.................................. 1 - 2.............. 204

Love Means...................................... 1 - 2.............. 207

It Can't Happen Here............................ 1 - 2.............. 210

Mystery And Suspense............................ 1 - 3.............. 213

Worlds Of The Imagination....................... 3 217

Short Story II.................................. 3 223

The Far West.................................... 3 226

Utopia.. 3 229

Winners And Losers.............................. 3 236

Biography....................................... 3 238

The Comic Spirit................................ 3 241

The Melting Pot: Minority Literature............ 3 246

America And The Americans....................... 3 - 4.............. 250

Struggle For Justice............................ 3 - 4.............. 254

Concept Of The Hero............................. 3 - 4.............. 260

Man's Search For Identity....................... 3 - 4.............. 262

Illusion Vs. Reality............................ 3 - 4.............. 264

Greek Mythology II.............................. 3 - 4.............. 268

Call Of The Sea................................. 3 - 4.............. 271

Science Fiction................................. 3 - 4.............. 274

Who Dun It? From Poe To Fleming................. 3 - 5.............. 279

Short Fiction................................... 3 - 5.............. 282

English Literature-The Early Years.............. 3 - 5.............. 287

Poetry Seminar.................................. 3 - 5.............. 293

Real Lives...................................... 3 - 5.............. 299

The Frontier.................................... 3 - 5.............. 302

In The Beginning (Bible In Literature).......... 3 - 5.............. 306

The Short Story.......... 3 - 5.......... 314
Shakespeare.......... 3 - 5.......... 320
The Other World.......... 3 - 5.......... 328
Man's Guilt And Justice.......... 3 - 5.......... 330
Satiric Vision (Life As A Bitter Comedy).......... 3 - 5.......... 334
Dreams Of Men.......... 4 338
Women In Literature.......... 4 345
Revolution.......... 4 349
The Twentieth Century American Novel.......... 4 354
Russian Literature.......... 4 364
American Literature I.......... 4 - 5.......... 367
A Different Drummer: The Individual In Conflict.......... 4 - 5.......... 370
Philosophy: The Ancient And The Contemporary.......... 4 - 5.......... 376
Philosophy: The Modern Period.......... 4 - 5.......... 379
The English Novel.......... 4 - 5.......... 382
Comic-Tragic Points Of View.......... 4 - 5.......... 384
The Many Aspects Of Love.......... 4 - 5.......... 388
Greek Heritage.......... 4 - 5.......... 391
Poetry Seminar: Exploring Poems And Poets.......... 4 - 5.......... 394
Russian Literature - 18 Weeks.......... 4 - 5.......... 396
The Political Merry-Go-Round (Politics In Literature).......... 4 - 5.......... 398
Classical Greek Mythology - 18 Weeks.......... 4 - 5.......... 404
Our Mythological Heritage.......... 4 - 5.......... 407
The Hero In Literature.......... 5 410
Dimensions Of Faith.......... 5 415
Literature Seminar.......... 5 417

Speech And Drama:

Speech I- 9/18 Weeks.......... 1 - 5.......... 419

On Stage .... 1 - 5 422

Communication Arts .... 2 - 4 425

Theatre Arts And Crafts .... 2 - 5 428

Reading Plays .... 3 - 4 431

Debate A .... 3 - 5 433

Advanced Speech .... 3 - 5 436

Introduction To Theater .... 3 - 5 438

Act One .... 3 - 5 441

Oral Interpretation .... 3 - 5 444

Group Discussion .... 3 - 5 447

Basic Drama Studies .... 3 - 5 449

Independent Study .... 4 - 5 450

Two Semester English Courses (Two 18 Weeks Segments) Recommended for Regular or Honors Students

Ninth Grade 457

Tenth Grade 460

Eleventh Grade 465

Eleventh Grade (To Be Used With A Junior Year Elective Program For A Sequential Writing Course based on Writing Themes About Literature 473

Twelfth Grade - College Prep 474

English IV - College Prep 485

Negro Literature Unit - (These Guides Were A Part Of A Unit Used At Washington High School During Negro History Week.)

Background To Harlem Renaissance 489

Questions For Record And Filmstrip On The Harlem Renaissance 491

Poets And Poetry Of The Harlem Renaissance 493

"A Soul Gone Home" - Langston Hughes (With Discussion Questions) 503

"A Summer Tragedy" - (Lesson Plans For Average And Above Students) 509

Evaluation Section

Student Evaluation.. 513
Student Comments.. 514
Evaluation Summary.. 515
Teacher Evaluation By Students.. 516
Teacher's Response To Freshman Program.. 519
Teacher's Comments On Non-Graded Aspect Of The Program.. 520
Teacher Survey Of Student Attitude.. 521
Suggested Opinionaire Form For Students Who Graduated.. 522

PHILOSOPHY AND OVERALL PLAN
OF THE
NONGRADED PHASE ELECTIVE ENGLISH CURRICULUM

The formulation of this plan recognizes that two factors play an important role in student learning - the varying abilities of students and their varying interests and life goals. Students are most motivated when they are free to study what interests them, and when they are satisfying their immediate needs. Learning becomes exciting and meaningful when students are perceiving their potentials as human beings and discovering relevant relationships between them and their environment. The goal of English instruction in this program is thus not viewed as a repetitious drilling in grammatical terminology or a memorization of literary facts, but as a means to assist each student in his search for identity, in his relationships with other people, and in his becoming a proficient and sensitive human being. Although courses in this program are restructured, the traditional concerns of standard English usage, competency in speaking and writing, and the understanding and the appreciation of our literary heritage have not been shunned. This plan should provide, however, a more dynamic and flexible approach to these concerns. It also provides the opportunity for future modification and adaptation as students interests and needs change.

In addition to the assumption that students learn best when their interests and abilities are met, the following assumptions are made in the development of this program.

Students

More respect needs to be given to the student's intellect and his ability to make wise choices in his education. The plan in this program is to involve the student in making academic choices. To aid him in making these choices are his English teacher, who knows his abilities in this academic area, his parents, and his high school counselor. Elections are made in his English classroom after all possible courses have been explained thoroughly to him. Learning to make wise choices is a fundamental goal of education in a democratic society. Making wise choices is a learned process utilizing all valid and competent resources that are available. This student understanding is vital in this program.

Curriculum Content

Every student of English does not have to become a reader of classical literature, a competent writer, and an articulate speaker. These academic standards are not necessarily undesirable, but they are unrealistic for many students. A student who has this desire, however, should have the opportunity to fulfill it.

Levels of Ability

Although there are students who have the talent and interests to become literary critics or artists and have a high degree of abstraction and sophistication, there are many more who do not. The materials and content for any course should then be designed according to the student's ability to handle the style, complexity, and depth of the materials. This program is planned in phases to provide for levels of ability.

Appropriate Placement

The phasing system involved in this program helps to provide continuous appropriate placement for each student. Students are not in an inflexible track program, nor are they in a heterogeneous classroom arrangement, which makes it virtually impossible for the teacher to meet wide ranges of ability. Since each elective course is twelve weeks in length, a student has constant opportunity for appropriate placement throughout high school.

Grade Levels

The grade level system does not recognize adequately the fact that the linguistic and literary sophistication as well as the general maturity of students vary widely and overlap. In a heterogeneous classroom situation of tenth graders the dispersal of achievement among students will range from grade three through college level. Many freshmen may perform better than some seniors. The nongraded aspect of this program should provide even more opportunity to meet the needs of each individual.

Teaching Method

Course guides for this program have been developed with their emphases on inductive teaching. The passive lecture-read-recitation-regurgitation ritual should generally be superceded by the inductive method. Students will find learning more exciting and relevant when they are actively involved in discovering and criticizing concepts, relating and cross-examining facts and interpretations, and evaluating characters and ideas.

Teacher Involvement

If an individual teacher elects a course for which he is best qualified and in which he is most interested, he will probably enjoy teaching more. This plan involves the teacher in selecting and improving what he teaches. If the teacher considers the course valuable and wishes it to survive, he must make it meaningful. When response from students in electing a course is enthusiastic, teachers usually know they are teaching more effectively. Students, however, do elect courses by content, not by teacher.

Flexibility of Materials

Courses are too often dictated by a literature anthology or an available text book. This plan provides the course program emphasis first supported by the availability of suitable paperbacks.

Reading Needs

Many students need extra training in reading at the high school level. Many teachers do not feel adequate in teaching reading skills. Inflexible scheduling practices have made it impossible for many students to enroll in reading classes. This plan gives the opportunity for students to elect reading. It also makes it possible to utilize and train more people to teach reading. In the first experimental steps of this program students have elected reading skills programs as their number one choice, indicating the felt need that they have. Improving reading skills is a lifetime process for each individual.

The nongraded phase elective concepts of the program can be explained as follows:

Nongrading

Nongrading means that sophomores, juniors, and seniors may be enrolled in any course since courses are not designated as 10th., 11th., or 12th. grade English.

Phasing

Phasing is the classifying of courses according to the difficulty and complexity of the materials. The phasing is a means to identify courses and their content.

The following definitions are used:

Phase 1 courses are designed for students who find reading, writing, and speaking quite difficult and have serious problems with basic skills.

Phase 2 courses are created for students who do not have serious difficulty with basic skills but need to improve and refine them and can do so best by learning at a somewhat slower pace.

Phase 3 courses are particularly for those who have an average command of the basic skills and would like to advance beyond these basic skills but at a moderate rather than an accelerated pace.

Phase 4 courses are for students who learn fairly rapidly and have good command of the basic language skills.

Phase 5 courses offer a challenge to students who have excellent control of basic skills and who are looking for stimulating academic learning experiences.

Electives

The rigid prescription of traditional courses has been avoided in this elective system. The nine-week units seem most acceptable to teachers for instruction and to administrators for scheduling. Elections are made in the spring semester and at the end of the fall semester. Different procedures for scheduling are in effect in each building according to meet the needs of the students. Each year new courses may be added or ineffective courses may be deleted, providing flexibility and a dynamic curriculum.

To date the curriculum has met with much success. Students have experienced success in the new program and their attitudes have improved greatly. In addition, teacher attitude has been rejuvenated and a high degree of professional involvement has taken place.

Traditional Programs

Some traditional programs have been included in this guide to provide certain classes with the option of a traditional course. Traditional courses are to be two semesters in length.

Prerequisites - Special Requirements

Any special requirements are the result of decisions within a particular school and English department. In certain situations a writing course or reading course may be required as a part of a student's elective program.

Counseling

Each school should keep a careful check on each student's English program - both by his counselor and his English teachers to insure that his English schedule is properly balanced. Individualized counseling is an important part of this English program.

Students, parents, counselors, and teachers should understand that each course described in this guide, regardless of its title,is a course in which the student will be involved in all of the language arts skills, THINKING, READING, SPEAKING, LISTENING, AND WRITING.

The English department is committed to the concept that certain courses are more valuable to some students than to others, as indicated by student needs, interests and abilities.

This program is the result of a cooperative effort by teachers, principals, department heads, counselors and central administrative personnel. Without this spirit of cooperation and its accompanying dedication, the development of the program and its resulting positive influence on student learning would not be possible.

INTRODUCTORY ENGLISH COURSE FOR ALL FRESHMEN

Course Description

This introductory course will be used to cover reading, writing, speaking and listening experiences. The course will be designed primarily with rapid teacher/pupil acquaintance in mind.

Achievement Level

All pupils entering ninth grade will be admitted to this course.

Objectives

1. To acquaint the teacher with the pupil's ability
2. To provide speaking, writing, reading and listening experiences
3. To arouse interest in the vast opportunities provided by the English program

Chief Emphases

This course will emphasize the various areas of the English program and the individual pupil's ability to adapt to the curriculum.

Materials

Living Language Book 10
Living Language Book 9
Adventures in Reading
Adventures in Appreciation
Non-Fiction I
Non-Fiction II
Short Stories - Christ and Shostak
Great Short Stories - Schramm

Course Outline

Week 1

I. Follow the Speech Unit in Living Language 10 p. 18.

II. End Speech Unit with charades.

III. Begin spelling words from Living Language 9 p. 430.

Weeks 2, 3 and 4

I. Use short stories from Adventures in Reading, Christ or Schramm or use Non-Fiction I and II.

II. Finish spelling words.

III. Write two paragraphs during the three weeks. Emphasize the topic sentence, concluding sentence, and unity and limit them to development by facts and examples.

IV. Assign Book Report in Week 2, due in Week 7

Weeks 5 and 6

Poetry

I. Use the method of poetry development as shown in Poetry I book but use the poetry from Adventures in Reading.

II. Write one paragraph.

Weeks 7 and 8

I. Read the plays Trouble in Tunnel Nine, The Courting of Marie Jenórin and The Valiant in the Mercury Edition of Adventures in Reading or The Stolen Prince, Never Come Monday, The Valiant and The Dancers in the Olympic Edition or The Valiant and The Dancers in the Laureate Edition. You may choose to use Adventures in Appreciation. From the Laureate Edition use Sunday Costs Five Pesos and The Will or from the Olympic Edition The Man Who Liked Dickens and The King and I.

II. Begin oral book reports.

III. Write one paragraph.

IV. Write Theme I from Writing as a Process of Discovery.

Week 9

I. Use non-fiction from Non-Fiction I or II or Short Stories as in Weeks 2-4.

II. Write Theme II from Writing as a Process of Discovery.

Suggested Approaches and Teaching Aids

1. Check the other course outlines so there is no overlap of material.
2. When teaching the material, keep in mind that you are to become aware of each student's individual performance.
3. This is one area you can teach by genre; many of the following units are thematic.
4. A twelve week's exam should be given at the end of the course.
5. Take special note of the book report.
6. Take special note of paragraph development.

7. Because of the limited quantity of books, you may have to use books out of sequence. In that case, switch the weeks on drama and poetry and the weeks on short stories and non-fiction.

8. Remember that time will be used for the counseling of students. You may find it necessary to adjust your schedule.

9. There are four filmstrips on the subject of paragraph development available in the library. It is suggested that the teacher use these filmstrips in the beginning of the course. Titles are: "Planning a Paragraph and Creating a Topic Sentence", "Methods of Developing a Paragraph", "Methods of Organizing a Paragraph (Part I)", and "Methods of Organizing a Paragraph (Part II)".

References

Poetry I
Writing as a Process of Discovery

The following outline should serve as a basic guide for the paragraph.

I. The Topic Sentence
II. The Concluding Sentence

These items are to be stressed in all fifteen expository paragraphs.

III. Unity
IV. Methods of Development
    A. Facts
    B. Examples
    C. Incidents
    D. Reasons
    E. Comparison-Contrast

Ten of the fifteen required expository paragraphs will emphasize method of development. Each method of development will be used twice.

V. Arranging Details
    A. Order of Location
    B. Chronologically
    C. Importance

These items are to be stressed in three expository paragraphs separate from the ten written emphasizing the items in IV. Any method of development may be used but the emphasis should be on arranging details.

VI. Coherence
    A. Transition or Linking Expressions
    B. Repetition

These items are to be stressed in two expository paragraphs separate from the thirteen written emphasizing the items in IV and V. Any method of development may be used but the emphasis should be on coherence.

The two three-paragraph expository themes are left to the discretion of the teacher.

ENGLISH FOR EVERYDAY LIFE

Phase 1-2

Course Description

English for Everyday life is a course to help the student prepare for jobs and life on his own. It aims to help him equip himself with the basic reading, writing, speaking, listening and thinking skills which are needed in work and everyday life. It deals with such areas as common money problems, working with other people and solving personal problems.

Achievement Level

This course is geared for slow learners, low motivated learners, and underachievers who need help and success in their work. These people have some weaknesses in the basic skills of reading, writing, speaking, listening or thinking.

Objectives

1. To involve students in learning activities which are relevant to their life goals or immediate life situation.
2. To help students build self confidence and acquire a larger measure of self respect.
3. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them.

Chief Emphasis

Through individual and group learning situations the student who is slow to achieve and lacking in self confidence can develop these traits.

Materials

Turner-Livingston Reading Series
"The Town You Live In"
"The Money You Spend"
"The Friends You Make"
"The Person You Are"
Gateway English-"A Family is a Way of Feeling"

Follett Series
Book 4-"Victory & Defeat"
Sample job applications
EDL Listen & Write Series
Lesson Book FA

Course Outline

Weeks 1 and 2

I. Purposes and goals of the course

II. Student interests in vocations-possible oral reports on job interests.

III. TLC-"The Friends You Make"

IV. Discuss future and life

V. Use any appropriate films and film strips.

VI. Library work on occupations

Week 3

TLC "The Town You Live In"

Possible field trips

How to give directions

Writing assignment

Weeks 4 and 5

TLC-"The Money You Spend"

Reading Contracts, bills of sales, and layaway purchases

Complaint letter

Work on English skills individually

Week 6

TLC "The Person You Are" - Bread and butter letters.

Personal problems-panel discussions and writing assignments

Filmstrips

Week 7

Fill out sample job applications

Gateway English-Emphasize reading skills.

Week 8

Gateway English

"Victory and Defeat"-Lessons 1, 2, 3, 7 and 8

Week 9

"Victory"-Lessons 4, 5, 6, 9, and 10

Suggested Approaches

Any materials or ideas that help the student prepare and learn for non-college work and everyday living is suitable for this course.

Vocabulary work should be encouraged and used as much as possible.

Improvement of reading skills should also be stressed.

The Teachers' Credit Union has a speaker available on the use and abuse of credit that is effective for this course.

The Audio-Visual department and the Public Library have films and filmstrips that are suited to this course--see the appropriate catalogs.

ENGLISH ON THE JOB

Phase 1-2

Course Description

Vocational English is a course to help the student prepare for jobs and life on his own. It aims to help him equip himself with the basic reading, writing, speaking, listening and thinking skills which are needed in work and everyday life. It deals with such areas as common money problems, working with other people and solving personal problems.

Achievement Level

This course is geared for slow learners, low-motivated learners, and underachievers who need help and success in their work. These people have some weaknesses in the basic skills of reading, writing, speaking, listening or thinking.

Objectives

1. To involve students in learning activities which are relevant to their life goals or immediate life situation
2. To help students build self-confidence and acquire a larger measure of self-respect
3. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them

Chief Emphases

Through individual and group learning situations the student who is slow to achieve and lacking in self confidence can develop these traits.

Materials

The Turner-Livingston Reading Series
"The Town You Live In"
"The Money You Spend"
"The Friends You Make"
"The Person You Are"
Cage Drill Books (red)
Gateway English, "A Family Is a Way of Feeling"

Follett Series

EDL Listen & Write Series
Lesson Book FA
Guidebook II

Course Outline

Weeks 1 and 2

Purposes and goals of course, student interests in vocations and some diagnostic materials, Start with TLC, "The Friends You Make". Begin discussion of future and life. Use filmstrips and films here.

Week 3

TLC "The Town You Live In" - Directions - How to give directions. Writing assignment. Study of examples and writing. FA Lesson 13.

Weeks 4 and 5

TLC "The Money You Spend" - Reading contracts, bills of sales, and layaway purchases. Complaint letter. Use Scope example.
Work on general English skills individually.
Role playing and job interview. FA Lesson 11, 12, and 14.

Week 6

TLC "The Person You Are" - Bread and butter letters. FA Lesson 9 and 10.

Week 7

Personal problems - Use Scope magazine ideas and students' personal problems along with filmstrips and discussion. Panel discussion and writing assignment (Your Personal Problem).

Weeks 8 and 9

Gateway English FA lesson 15

Suggested Approaches and Teaching Aids

1. Any materials or ideas that help the student prepare and learn for non-college work and everyday living is suitable for this course.

2. Examples of applications tests and diagnostic general examination questions and terminology should be stressed.

3. Vocabulary work should be encouraged and used as much as possible.

4. The weeks that two books are used alternately in one period are geared to not only interest the student but use all the English skills. You will orally review the vocabulary in the Follett book, plus read the story orally then use writing skills. The FA book uses listening skills because you have a tape that accompanies the book plus uses writing skills.

References

Reader's Digest
Filmstrips "Education Boom" and "Generation Gap"
"Finding Your Life Work"
"Career Planning"
"How to Keep a Job" — Audio Visual Department
"Job Interview" — film and filmstrips
"You and Your Life Work"
"You and Your Parents"

INTRODUCTION TO COMPOSITION

Phase 2-4

Course Description

This composition course will help students develop basic writing skills in exposition and persuasion. Writing assignments will be based on suggestions in course outline, personal experiences, observations, and literature. It is hoped that students will learn to develop and express ideas in an effective way. Narration and description were purposely avoided because they come more within the scope of creative writing and would probably prove to be more of a diversion from the realm of factual composition.

Achievement Level

Student should have desire to improve his writing skills and be able to read at least average 9th. grade materials.

Objectives

1. To be able to recognize the various kinds of English sentences
2. To write broad and inclusive topic sentences
3. To develop topic sentences into unified paragraphs
4. To tie paragraphs together into logical coherent compositions

Chief Emphasis

Sound persuasive and expository writing.

Materials

Warriner's	English Grammar and Composition	10
Corbin's	Guide to Modern English	9
Blumenthal's	Living Language	10

Source Materials

The Lively Art of Writing by Lucille Payne
Developing Writing Skills by William West
Inventions by John C. Adler

Course Outline

Week 1

The first week should be used to reintroduce students to the complexity of sound sentence writing. Much of the work on the sentence will undoubtedly be just a refresher to most students and review is an excellent way of beginning any course. This very basic unit of the paragraph is, however, much too important to skip over in a freshman year composition course.

Introduce sentence writing with Chapter 11 in Warriner's English Grammar and Composition 10. Can be used as a classroom source for covering 1) sentence fragments (kinds): phrase fragments, appositive fragment, subordinate clause fragment.

2) The Run-on Sentence. Warriner's, Chapter 12, should be optional. Each teacher has his own methods of covering style.
Assignment for first week: Five to ten sentences on a related topic. Pay special attention to weaknesses like fragments and run-ons. There are excellent exercises with basic sentence faults in Prentice-Hall Handbook for Writers, Fourth Edition. These could be run off on hand out sheets for classroom work.

Week 2-3

The Topic Sentence and the Unified Paragraph.

1. Use Warriner's Chapter 13.
2. Chapter 3 in Living Language 10.
3. Use Chapter 6 in Lively Art of Writing.
4. A good evaluation for topic sentence is to have students bring in articles from magazines and find topic sentences in paragraphs.
5. Transparencies for overhead projector on the subjects of topic sentences and paragraph unity are available in the English Office.
6. Filmstrips are in the school library on the sentence and the paragraph.
7. For classroom activities and assignments Guide To Modern English 9 provide excellent practice in paragraph unity on page 25 and following.

Week 4

Paragraph Coherence

1. Use Chapter 13, pages 268 and following in Warriner's.
2. Also pages 48 and following in Living Language 10.
3. Try ideas in "War" or "Freedom" from Inventions for week's writing assignment.

Weeks 5-6

Study of Parallel Structure and Avoidance of Passive Voice and Methods of Paragraph Development.

1. Introduce parallel structure with hand-outs on parallel structure (Mrs. Paulson's).
2. Use Chapter 10 in The Lively Art of Writing as source.
3. For studying passive and active voice use Warriner's pp. 169-70.
4. Use Chapter 8 in The Lively Art of Writing as source.
5. For methods of development use Warriner's Chapter 13, pages 252-258. Also, Teacher's manuel for Warriner's pp. 36-41.

Week 7

The Exposition Paragraph

1. Use Chapter 14, "Exposition", in Warriner's.
2. As source material use Developing Writing Skills by Wm. West, p. 42 and following.
3. Cover: a) Thesis statement b) ordering Expository materials c) composition pattern

Note: Writing assignments will still be limited to one to three paragraph compositions but it's probably a good idea to start familiarizing students with the whole composition.

Week 8

Continue Work on Expository Paragraph and Begin Work on Persuasive Writing.

1. For persuasive writing use The Lively Art of Writing. Chapters 5, 6, 7 will prove invaluable.
2. Use Warriner's pp. 318-323.
3. Chapter 2 "Clear Thinking" in Guide To Modern English is good source for classroom use.

Note: Good source for composition topics of persuasion can be found in Inventions: "Individualism", "Advertising", or students should be allowed to write persuasively on any topic they feel very strongly about.

Week 9

1. The last week should be used, as much as possible, as a summary week. There have been an abundance of concepts presented, many for the first time. Students will retain much more if they are given over-all view of the composition through quick moving review of its parts. Evaluation: Final composition of 5 or 6 paragraphs in essay form.
    a. Development of single topic clearly stated.
    b. Underline topic sentence of each paragraph with adequate supporting material.
    c. Positioning of arguable points (saving best until last.)
    d. Conslusion - Making connection with opening paragraph and statement of theses.
    e. Read paper to the class for comments.

CREATIVE WRITING

Phase 3-5

Course Description

Creative Writing is for the student who wishes to express himself in such literary forms as the short story, poem, and one-act play. Continued reading will be encouraged as a source of ideas for expression. Although some of the writing will be done in class, the student will be expected to do much writing on his own.

Achievement Level

The student should have a good command of basic writing skills and should have a desire to spend considerable time in experimenting with creative writing forms.

Objectives

1. To provide training in creative writing beyond that provided in a normal English course of study
2. To introduce the various forms of creative writing to those students indicating an interest or ability in this field

Chief Emphases

The chief emphases will be to foster free expression of the creative and imaginative mind and to provide the guidance needed to produce effective and artistic literary expression.

Materials

Leavitt and Sohn: Stop, Look and Write
Norton and Gretton: Writing Incredibly Short Plays, Poems, Stories

Course Outline

Week 1

I. Discuss what creativity and creative writing are.

II. Study any of the sections in Stop, Look and Write and assign at least one writing experience based on the section.

III. Read and discuss the introductory chapter on short stories in Writing Incredibly Short Plays, Poems, Stories.

Weeks 2 and 3

I. Read and discuss the remaining chapters on the short story in Writing Incredibly Short Plays, Poems, Stories.

II. Assign several writing experiences from the activities in the above chapters.

  A. Students should write a sketch of an object or idea.

  B. Students should write a well developed character sketch.

III. Students should submit outlines or plans for their own short stories.

Week 4: Students should work both in and out of class on a short story. The teacher should act as a resource person and advise students as they write. Stories are due at the end of the week.

Weeks 5 and 6

I. Students should read and discuss the chapters on writing plays from Writing Incredibly Short Plays, Poems, Stories.

II. Select several writing activities, based on the chapters, and assign them.

III. Students should write at least two short dialogues. One of these should include stage directions.

Week 7: Students should be writing a play under the teacher's supervision. Plays are due at the end of the week.

Weeks 8 and 9

I. Students may read and discuss selected chapters on poetry in Writing Incredibly Short Plays, Poems, Stories.

II. Have students experiment with several forms of poetry.

III. Have students write as much poetry as possible.

IV. Have students select one form of poetry to use as the basis of a poem they will write for a major grade. The poem should be submitted before the end of Week 9. Then have the student write an essay interpreting his poem.

Suggested Approaches

1. Have the students share their work with each other through means such as oral reading.
2. Set up concrete criteria by which you will grade a student's work. He should always know the criteria by which he will be graded before he submits his work to you.

GRAMMAR

Phase 3-5

Course Description

This course is intended for those students who have always liked grammar but do not seem to find much of it in the current elective courses. It is also intended for those students who may want a preparation in fundamentals for writing courses. The course would also be useful to students who are taking foreign language courses now but find their grammar background deficient.

We are judged in business and social contacts by the language we use. If your language suffers because of poor grammar, here is an opportunity to clear up the difficulties.

Do not sign up for the course unless you like grammar.

(Intended for A and B students and only those C students who want to work.)

Course Outline

Weeks 1, 2, and 3

I. Recognition of the Parts of Speech

1. Nouns

Proper 246, 402-405

Common 246, 402-403

Collective 360-361

Abstract

Plural forms of nouns 409-412

Possessive forms of nouns 413-415

2. Pronouns

Personal 246

Possessive 246

Interrogative 246

Demonstrative 246

Relative 298

Indefinite 246

Subject and Object Forms of Pronouns 368-369

3. Prepositions

On
in
into
over
under
to
at
by
for
from
of
off
up
down
near
past
outside
inside
toward
about
around
across
against
after
among
along
until
underneath
between
before
beside
below
with
without
within
beneath
during
like
through
except

Definition of phrase

Definition of prepositional phrase 267-268

Definition of object of preposition 267

Objective forms of personal pronouns used as objects of prepositions 368-369

Objective forms of personal pronouns used as second part of compound object of preposition

Using the correct preposition:

among, between
at, to
in, into
off, off of
off, from
Useless prepositions

Tressler-Shelmadine; Junior English in Action, pages 337 and 338

Theme I

Write a paragraph about something familiar to you - for example, your school, your hobby, or the most enjoyable holiday or vacation you ever had. Begin two or more sentences with prepositional phrases.

Weeks 4, 5, and 6

I. Recognition of Parts of Speech

1. Adjectives 262-263

Use of a, an, and the 397

Predicate Adjectives 256-257

Demonstrative Adjectives
Use of this, that, these, those 398
Those or them? 372, 399

Prepositional phrases used as adjuctives 268-269

2. Verbs

   Mental action vs. physical action 243

   State of being 256

   Sensory verbs requiring predicate adjectives 256

   Auxiliary 244

   Verb phrase

3. Adverbs 265

   Prepositional phrases used as adverbs 268-269

   Distinction between adverbs and prepositions 269

4. Conjunctions

   Subordinating 295

   Coordinating 311-313

   Different relationships shown by changing subordinating conjunction 295-297

5. Interjections

   Punctuation

Test over the eight parts of speech

Weeks 7, 8, and 9

I. Part of a Sentence

   1. Subject and Predicate

      Compound Subject 250-251; 356-357

      Subjects after the expletives here and there 358
         Agreement of subject and verb after expletives

      Subjects in questions 249-250

      Subject you understood in commands 250

   2. Direct Objects 252-253

      Objective forms of pronouns used as direct objects or as second part of compound direct object

      Direct object or predicate noun?

3. Indirect Objects

   Objective forms of pronouns used as indirect objects 368-369

   Objective forms of pronouns used as second part of compound indirect object

4. Appositive

   Punctuation of appositive

   Appositives vs. predicate nouns

5. Noun in Direct Address

   Position in sentence and punctuation

6. Further Study of Verbs

   Infinitives

   Participles 279-281

   Gerunds

   Principal parts of irregular verbs

   Past tense of troublesome verbs:

   lie, lay 344-345
   sit, set 345
   rise, raise 345

   Correct use of perfect tenses, especially Past Perfect Tense

After the idea of adjective and adverb have been learned, one should move to the subject of phrases being used as adjectives and adverbs. Logically one then moves on to adjective and adverb clauses. (Adjective and adverb phrases have been placed in the syllabus, but the adjective and adverb clauses were inadvertently omitted.

II. Filmstrips available and useful:

1. Parts of Speech:
   Why Study Grammar
   Nouns
   Pronouns
   Adjectives
   Verbs
   Prepositions, Conjunctions, and Interjections
   Phrases and Clauses
   Using Personal Pronouns
   Reflexive, Relative and Interrogative Pronouns

III. Textbooks:

Corbin, Richard K., Marguerite Blough, and Howard Vander Beek: Guide to Modern English, Scott, Foresman, and Co., C.1965

Blumenthal, Joseph C., Robert Frank, and Louis Zahner:
Living Language, Grade 10

Any traditional English text can be used for supplementary materials.

FASCINATING WORLD OF WORDS

Phase 4-5

Course Description

This course is intended for college-bound students who face scholarship examinations, College Board Tests, and who seriously want to increase their reading vocabulary. By mastering twelve important Latin, two of the most important Greek roots, and twenty of the most important prefixes the student will be well on the way to learning the meaning of 14,000 relatively common words. We want to make the student aware of the fascinating world of words by discussing words that have interesting origins in other languages.

Materials

A. For the teacher:

Chubb: English Words

Scott and Carr: The Development of Language

Leonard and Cox: General Language

Francis: The English Language, pp. 69-172

Waldhorn and Zeiger: Word Mastery Made Simple

Jenkinson, Edward B. : What Is Language? pp. 93-146

Lewis, Norman: Word Power Made Easy

B. For the student:

Lewis Norman: Word Power Made Easy

Course Outline

A. The Origin of Language

- I. Human Speech and the Vocal Sounds of Animals
- II. Use of Gestures
- III. Sign Language
  - a. Monks in monasteries
  - b. Deaf-Mutes
  - c. Indians
  - d. Pantomime in Plays
- IV. Sounds Accompanying Gestures
- V. Sounds Expressive of Pleasure and Other Feelings
- VI. Imitative Vocal Sounds

B. The Growth of Vocabulary

- I. Formation by the Combination of Other Words
- II. Hybrid Words
- III. Words from Proper Names
- IV. Roots and Derivatives
- V. Loss of Syllables

C. The Alphabet

- I. Picture Writing
- II. Egyptian Hieroglyphics
- III. Babylonian Writing
- IV. Cretan Inscriptions
- V. The Phoenicians
- VI. Early Greek Alphabet
- VII. Development of the Latin Alphabet
- VIII. Other Important Alphabets
  - a. Hebrew
  - b. Arabic
  - c. Chinese

D. Families of Languages

- I. Indo-European Languages
- II. Grimm's Law
- III. Romance Languages
- IV. Germanic and Latin Elements in English
  - a. Angles and Saxons
  - b. Celts
  - c. Danish Invasion
  - d. Latin of the First Period
  - e. Latin of the Second Period
  - f. Norman-French Period
  - g. Renaissance

E. How Language Changes

  I. Loan Words

  II. New Meanings to Old Words

F. Words and Places

  I. American Names

  II. Indian Names

  III. Yankee Names

  IV. Names of the Elizabethan Era

  V. French and Dutch Names

  VI. Arabic Names in Europe

  VII. Place Names in Great Britain

  VIII. Different Forms for Some Words

  IX. Christian Names and Surnames

    a. Patronymics

    b. Diminutives

    c. Surnames

      1. Personal Names

      2. Local Names

      3. Occupation and Office

      4. Nicknames

Prefixes and Suffixes

Reference: Jenkinson, Edward B.: What Is Language?, pp. 93-146

Twenty of the most important prefixes would be studied at the rate of two a week. From a list of words supplied by the teacher, the student would be led to recognize the meaning of the prefix and the kind of word (adjective, verb, etc.) to which it may be added. He would then be encouraged to add to the list supplied by the teacher and to define each word.

Prefixes to be emphasized include: pre, de, inter, ob, in, mono, epi, ab, un, com, non, ex, re, pro, in, dis, over, sub, mis, trans, ad.

Suffixes to be emphasized enclude: able, ible, ble, acy, age, al, an, ian, ance, ence, ancy, ency, ant, ent, arian, ary, ate, ation, dom, ed, ee, eer, en, er. ery, rey, ese, esque, ess, ette, ous, ful, and as many as time will allow in the list provided by Jenkinson.

Technical terms to be mastered: prefix, suffix, root, morpheme, free morpheme, bound morpheme, assimilation.

Root Words

Twelve of the most important Latin roots and two of the most important Greek roots and their meanings will be supplied the students. Under the teacher's guidance, by adding prefixes and suffixes the students will form words and define them. Independent study will require the finding of at least ten words containing the root; for example:

Plicare: fold

Complicated; uncomplicated, complication
Application, implication, duplication
Duplex, perplex, complex
Comply, reply, imply
Pliant, supple, deploy, employ

The root words to be studied are:

capers - take, seize
mittere - send
stare - stand
legein - say, study of
plicare - fold
ducere - lead
facere - make, do
tenere - hold, have
ferre - bear, carry
graphein - write
spicere - see
tendere - stretch
ponere - put, place
scribere - write

Technical terms to be mastered: derive, derivation, derivative

"Derivatives we have found,
Must resemble their parents
In meaning, spelling, and sound."

Selections for the Study of Words

Dickens: "Cricket on the Hearth"
Lowell, James R.,: *Essay on Keats*
Johnson: "Preface" to his *Dictionary*
Milton, John: *Invocation to Light*, Book III

"Hail, holy Light, offspring of Heaven, first-born,

Of things invisible to mortal sight."

Shakespeare, William: "As You Like It"

"All the world's a stage

sans everything."

Shakespeare, William: Merchant of Venice

"The quality of Mercy is not strained

the deeds of mercy."

Shakespeare, William: Hamlet
"To be or not to be, that is the question

and lose the name of action."

Devices

These have been incorporated in the syllabus on Prefixes, Suffixes, and Root Words. I would further drill on words studied from the beginning of the course to the end by asking the student to:

1) Divide word into prefix, root, and suffix, and define literally
2) Supply word when definition has been given
3) Find synonyms and antonyms
4) Complete True-False and Yes-No quizes.

Notebook

Word in context
Meaning
Pronunciation
Syllabication
Origin
Synonym
Antonym
Use of word in original sentence

Suggested Approaches

I anticipate that the section of the origin and development of language will take about three weeks or fifteen days. In reality, by expanding the topics and by special written reports on different phases of development, the time required could be longer. Similarly, the material would be covered in a couple weeks by deleting certain parts. Perhaps to relieve the monotony of working just on words and definitions, this section could very well be interspersed with the vocabulary sections; for example, two days of discussing development followed by three days of work on words. One could alternate by days or by weeks. The reaction of the class and the nature of the material being covered would determine the method. I see no particular correlation between the two parts of the course.

To make the course appealing and interesting, plan to spend some time every day on words of interesting origin or unusual meanings, like: broker, backrupt, assassin, bonfire, curfew, common flowers, gems, bird names, mythological names, etc.

INTRODUCTION TO MASS MEDIA

Phase 1-3

Course Description

Mass Media will help the student understand why human beings need to communicate and how language, through the various media, is used to appeal to and fulfill basic needs. Examination of newspapers, magazines, radio and television will be done by the student to evaluate their influence on his daily life and decisions. Through the study of these media the student will discover the techniques used to affect his life in such areas as making purchases, viewing television, and forming opinions. Newswriting, feature and editorial writing will be learned through the examination of newspaper articles and the study of the basic forms and style of newswriting including how to write a summary lead, how to research, and develop a story objectively for any reader to understand.

Achievement Level

The student should be reading at seventh through ninth grade level. He should have the ability to read newspapers and popular magazines with little or no difficulty. He should be curious about the process of communication and its influence upon him.

Objectives

1. To understand what communication means and how it affects us.
2. To help the student develop communications skills in reading, writing, and listening.
3. To help the student evaluate and understand the mass media.
4. To assist the student in analyzing propaganda and persuasive techniques.
5. To give the student a fundamental approach to writing.
6. To give the student an opportunity to write on different subjects with different readers in mind.
7. To enable the student to write objectively and factually.

Chief Emphasis

The chief emphasis of the course is exploring the mass media, how it affects the individual, and how the individual can evaluate these influences in a objective manner by learning the basic techniques of newswriting.

Materials

Press Time - Adams-Stratton
Guide to Modern English 10 - Corbin
Turner Livingston Communication Series
    "The Newspaper You Read"
    "The Television You Watch"
"South Bend Tribune"
"TV Guide"
Any related newspaper and magazine articles for student reports

Week 1

1. Have each student start a daily log of minutes spent reading each action of the daily paper.
2. Discuss "What is communication" "What is mass media".
3. Discuss man's need to communicate.

4. Begin a short history of the newspaper.

Week 2

1. Use the newspaper unit supplied by the South Bend Tribune.
2. Read newspapers in class. Emphasize what a newspaper offers and what to expect to find in each section.
3. Compare class reading logs and graph the results on the board.
4. Differentiate between newswriting and composition.
    - I. Writing in newspaper style
        - A. Words
        - B. Cliches
        - C. Action words
        - D. Active over passive voice
        - E. Slanting use of loaded words and pictures

Week 3

1. Study and differenciate the various types of newswriting: editorial, sports, society, etc.
2. Terms: lead, pyramid style, fillers, deadlines, etc.
3. Tour of South Bend Tribune, along with a description of the process of putting the paper together from story to delivery.

Week 4

1. Practice writing summary leads from material already gathered.
    - A. Look for examples of summary leads in newspapers and analyze them.
    - B. Collect material of your own and write leads.
2. Put interest in your lead.
    - A. Identify some leads with interest and variety
    - B. Give examples and pick an interesting idea.
    - C. Collect good examples from newspapers
3. Put the story together.
4. Begin using "The Newspaper You Read".

Week 5

1. Feature writing
    - A. Examine the elements of a feature.
    - B. Examine entertaining and human interest stories.
    - C. Study examples in newspapers.
    - D. Rewrite stories into features.

Week 6

1. Discuss and study editorial writing - purposes, ideas, types.
2. Write editorials based upon students for students to read.
3. Discuss and examine editorial cartoons - political and social.
4. Discuss propaganda in newspapers - in stories, ads, political cartoons and editorials.

Week 7

1. Why magazines? Discuss kinds of magazines
2. Short history of magazines.
3. Discuss sensationalism - give examples.

4. Short history of radio.
5. Effect and responsibility of radio

Week 8

1. Short history of T.V.
2. Have the students make a log of the programs they watch - note the time
3. Discuss news reporting and various news commentators.
4. Begin analyzing programming and the polls.
5. Tour the WSBT-TV studios.
6. Use "The Television you Watch" and "TV Guide"

Week 9

1. What the polls tell about the tastes of viewers.
2. Examine educational TV
3. Advertising and propaganda on TV
4. Jobs and pay available in communications
5. Future of communications - satellites, etc.

Suggested approaches and teaching aids.

1. Use movies if available such as "The Ugly American" and "Propaganda Techniques".
2. Try to have available as many types of newspapers, magazines, and trade magazines in the classroom as possible for the students to examine.
3. Use the radio broadcast of Orson Wells doing "The War of the Worlds". See the Public Library for the record.

BASIC READING 1

Phase 1-2

Course Description

Basic Reading Skills is an individualized course for the student who is reading with some degree of difficulty and desires to improve such skills as comprehension, vocabulary, listening and study.

Achievement Level

The student should have a desire to improve his reading skills. Generally the student will be reading below 9th. grade. Student above this level should be guided into Reading Techniques. Factors to consider are test scores, present grade level and age, past performance and teacher observation. Class size should be limited to 18 because of the individualized instruction.

Objectives

1. To develop vocabulary
2. To develop comprehension
3. To develop study skills
4. To develop listening skills
5. To develop reading skills so that reading will be a pleasure
6. To develop responsibility for one's own progress in reading

Chief Emphases

Of paramount importance to this course is the early assessment of student reading weaknesses and inculcating each student with a sense of responsibility for his own achievement in reading.

The Gates-MacGinitie Test will be the primary source for the assessment and the use of multi-level, independent materials will aid the later. The teacher functions as guide and facilitator helping each student to evaluate his own progress and obtain the most suitable materials. Early in the course it is good to have each student set a goal for himself after he has studied his own test results.

Since each student progresses through more and more difficult material at his own rate, he is graded primarily on his homework, i.e., the 15 minutes of reading each day outside of class and the notes that are entered daily in the log book. The notes should be brief since reading is the important objective. Also students should be encouraged to read a book. (Some have never had the joy of reading an entire book.)

Each student keeps his work in a file folder in the classroom. After students learn orderly procedures they may engage in different activities during any given class period. The teacher should readily adjust and substitute materials to help hold each student's interest as well as provide helpful activities that he may accomplish with success.

Materials

E.D.L. "Listen and Read" Tapes
E.D.L. "Listen" Tapes D.A.
  E.A. (5th. gr. - Adult interest)
  G.L. (7th. - 9th. gr.)
New Practice Readers A-G (1-7)
Controlled Reader
  Films E.A. (5th. gr. Adult interest)
    G.H. (7th & 8th)
S.R.A. Reading For Understanding Kit (3-14)
S.R.A. Labs IIc, IIIa, IVa
Tach X and films
  simple words, graded words and phrases
S.R.A. How to Improve Your Reading (7-8)
Eye Gate How to Study Filmstrips and Quizes (library)
Reader's Digest
Reader's Digest Skillbuilders
Barnel-Loft Series A-F
Better Reading Book S.R.A. I (7); II(8)
Classroom Paperback Library
Gates-MacGinitie Tests
  E2M & E3M
E.D.L. Study Skills Kits

Course Outline

Week I

I. Explain course; select log book from classroom library or main.

II. Test, parts I & II Gates

III. Test, part III Gates, read book

IV. Placement Test R.F.U. (S.R.A. Reading For Understanding)

V. Check notebook log, read books

Week II

I. Issue folders; introduce R.F.U.

II. Tape I E.A.; R.F.U.

III. Introduce New Practice Reader; R.F.U.

IV. New Practice Reader; R.F.U.

V. Read book; check log; individual work

Week III

I. 3, 3 minute timed reading (S.R.A. Rate Builders); Filmstrip on how to take notes followed by quiz

II. Tape 2 E.A.; R.F.U.

III. Tachistoscope (Use strip appropriate to major of students-this is a preparation for reading on controlled reader.)

IV. Dictionary work or Reader's Digest Skill Builders

V. Log check; individual work; read book

Week IV

I. Filmstrip - How to Improve Your Reading and Quiz; R.F.U.

II. Tach X; (3) 3 min. Readings; R.F.U.

III. Tape III E.A., Individual work

IV. Introduce Reader's Digest Timed Reading

V. Log Check; Read; Individual work

Week V

I. Tape E.A. 4; Ind. work

II. Introduce Controlled Reader Strip E.A. or G.H.

III. New Practice Reader or How To Improve Your Reading Timed Reading; 3 min. timed reading

IV. Controlled Reader

V. Log Check, read; independent work

Week VI

I. Tape E.A. 5

II. Controlled Reader

III. New Practice Readers; 3 min. timed reading

IV. Controlled Reader

V. Log check, read; individual work

Week VII

I. Tape E.A. 6; 3 min. readings

II. Controlled Reader

III. Reader's Digest Xed Reading

IV. Controlled Reader

V. Log Check, read, individual work

Week VIII

I. Tape E.A. 7, 3 min. Readings

II. Controlled Readings

III. How to Improve your reading Xed reading and/or filmstrip on taking exams if appropriate

IV. Controlled Reader

V. Log Check, Read, Individual work

Week IX

I. Reader's Digest Xed Reading

II. Gates post test parts I and II

III. Gates post test parts III; 3 min. readings

IV. Course evaluation and progress checks

V. Final log check, read - Discuss ways to continue reading improvement on your own.

READING TECHNIQUES

Phase 3-5

Course Description

Reading Techniques is a course for the average and above average student who wishes to increase his reading efficiency, study skills, and vocabulary.

Achievement Level

The student should have a desire to improve his reading efficiency. Generally the student will be reading ninth grade and above. Students below this level will be directed to Basic Reading I. Factors to consider are test scores, present grade level and age, past performance, and teacher observation.

Objectives

1. To develop reading efficiency
2. To develop comprehension
3. To develop vocabulary
4. To develop study skills

Chief Emphases

Reader's Digest Skill Survey Test and the Reading for Understanding Diagnostic Test will be given initially. Exercises and activities designed to remedy specific difficulties in reading will be emphasized.

Materials

How to Become a Better Reader
SRA Reading Lab IV and Manual
Reader's Digest, Educational Edition
Miscellaneous Comprehension Exercises
Additional Books from the Library
Reading for Understanding
Efficient Study Skills; A Study Manual

Course Outline

Week 1

I. Explain course, logs, books; go to the library for one half of the period to select the book.

II. Reader's Digest Skill Test B

III. RFU Placement Test

IV. Introduce three minute timed readings; analogy 1; main ideas

V. Read in books; check logs

Week 2

I. Skimming exercise 1; 3 minute timed reading

II. Introduce RFU's

III. 3 minute timed readings; analogy 2 (relationships)

IV. Analogy 3; main idea 2; orally

V. Read in books; check logs

Week 3

I. Skimming 2; 3 minute timed reading; main idea 3, orally

II. Figurative language 1; discuss analogy 4

III. Skimming (February, 1970, Reader's Digest); 3 minute timed reading; main idea 4

IV. Figurative language 2; analogy 5

V. Read books; check logs

Week 4

I. Skimming (March, 1970, Reader's Digest); 3 minute timed reading; main idea 5

II. Figurative language 3; orally; analogy 6; RFU's

III. Skimming (June, 1970, Reader's Digest); 3 minute timed reading; main idea 6; RFU's

IV. Figurative language 4, orally; analogy 7; RFU's

V. Read books; check logs

Week 5

I. Skimming How to Become a Better Reader pp. 84-88, orally; 3 minute timed reading; main idea 7

II. Figurative language 5, orally; analogy 8

III. Skimming from Efficient Study Skills pp. 56-69; main idea 8

IV. Figurative language 6; analogy 9; RFU's

V. Read books; check logs

Week 6

I. Figurative language 7, orally; analogy 10; RFU's

II. Figurative language 8; analogy 11

III. 3 minute timed reading; main idea, How to Become A Better Reader, pp. 172-176, orally; read "The Storyteller," pp. 177-181, time self and take quiz

IV. Figurative language 9; analogy 12

V. Read books; check logs

Week 7

I. 3 minute reading; Cause and Effect handout, first 4 orally, last 5 individually

II. Drawing Conclusions handout 1, orally; RFU; How To Become A Better Reader Selection, time self, take quiz

III. 3 minute timed reading; main idea selection from Efficient Study Skills, Chapter III

IV. Drawing Conclusions 2, orally; How To Become A Better Reader, Selection 2, time self, take quiz

V. Read books; check logs

Week 8

I. 3 minute timed reading; analogy 13; Fact and Opinion 1

II. Critical Reading (Arguments 1), orally; How To Become A Better Reader Selection, time self, take quiz; RFU's

III. 3 minute timed reading; analogy 14; drawing inferences, orally

IV. Begin 20 main ideas; analogy 15

V. Read Books; check logs

Week 9

I. Discovering the cause, orally; How To Become A Better Reader Selection, time self, take quiz; RFU's

II. Cause for Everything, orally; continue 20 main ideas; analogy 16

III. Finish 20 main ideas; How To Become A Better Reader Selection, time self, take quiz

IV. Post test, Reader's Digest Skill Test

V. Check log; review progress from Skill Test

Suggested Approaches and Teaching Aids

1. Read 15 minutes every night and report in log.
2. Every Friday, read in current book.
3. Be flexible.

4. If a vacation is scheduled two or three weeks after the course begins, do not begin three minute timed readings until after the break.

References

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Monroe, Marion; Horsman, Gwen; and Gray, William S.; Basic Reading Skills, Scott, Foresman and Company, Chicago, 1958.

Schumacher, Melba; Shick, George B.; Schmidt, Bernard, Design for Good Reading, Level II, Harcourt, Brace and World, Inc., Chicago, 1962.

Smith, Nila Benton, Be a Better Reader I, II, and III, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1960.

Smith, Nila B., Be a Better Reader V, Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1969.

Wittenberg, Lester, A Study Manual, Educators Publishing Service, Cambridge, Massachusetts, 1960.

MYTHS, LEGENDS, AND FOLKLORE - A

Phase 1-2

Course Description

In Myths, Legends, and Folklore, the student will investigate the fascinating world of folklore through stories, songs, poems, filmstrips. In the course, foreign and American tales, African and Negro folklore will be studied. Students will also investigate their own ethnic backgrounds for folklore and legends.

Achievement Level

This course is designed for three kinds of students; the apathetic slow-learners, the non-apathetic slow-learners and the students who can handle a Phase 2 course intellectually but need success rather than competition to grow effectively. These students will typically have weaknesses in all four of the Communication Arts skills.

Objectives

1. To give students an appreciation of their own ethnic background
2. To introduce the reluctant readers to a fascinating field of literature
3. To expand the limits of the students' reading interest areas
4. To encourage expression through discussion and summarization of the stories

Chief Emphases

The emphasis in this course will be on the stories themselves--the universality and the variety.

Materials

Lester, Black Folklore
Marcatante, American Folklore and Legends
Poetry I, Literary Heritage Series
Poetry II, Literary Heritage Series
Potter, Myths and Folktales Around the World
Stories in Song and Verse, Gateway English Program

Course Outline

Weeks 1 and 2

1. Discuss the meaning of the terms in the course title.
2. Discuss the idea of superstition and its relationship to legend and folklore.
3. Have the students explore their own ethnic backgrounds for legends and folklore.
4. Assign an extra-credit book report; students may read any book related to the course material.
5. Study Myths from Greece and Rome--Myths and Folklore Around the World.

Week 3

Study Myths from Northern Europe--*Myths and Folklore Around the World.*

Week 4

Study Myths from the Near East and from the Far East--*Myths and Folklore Around the World*.

Week 5

1. Study legends in ballads and poems.

   "Jesse James" p. 88
   "Jesse James" p. 90
   "Casey at the Bat" p. 90
   "Roll a Rock Down" p. 96
   "A Ballad of John Silver" p. 98 *Poetry I*
   "Bonnie George Campbell" p. 102
   "Johnnie Appleseed" p. 103
   "The Apple Pie" p. 107

   "Barbara Allen" p. 4
   "The Wreck of the Hesperus" p. 11
   "The Glove and the Lions" p. 15 *Poetry II*
   "The Ballad of the Oysterman" p. 17

2. Study selections from *Stories in Song and Verse*.

Weeks 6 and 7

1. Study selections from Lester's *Black Folktales*.

2. Study Myths from Africa--*Myths and Folklore Around the World*.

Weeks 8 and 9

1. Study selections from Marcatante, *American Folklore and Legends*.

   A. "Looking East"
   B. "Heading South"
   C. "Riding West"

2. Study Myths from American--*Myths and Folklore Around the World.*

Suggested Approaches and Teaching Aids

1. Discussion in the first week should interest the student in the idea of legends and folklore. Ask him to explore his own ethnic background for evidence and examples of myths and folklore. His report to the class should be given in informal discussion, not a formal report.

2. The relation of superstition to legend and folklore should be discussed, and students should be asked to find examples of superstition in their own culture.

3. Since this class is designed for the reluctant reader, most of the reading should be done in class. Homework assignments should be minimal.

4. Class discussion should be encouraged and directed.

5. Writing experiences should be exceedingly simple. This type of student is often imaginative, however, so these assignments may well be creative rather than expository.

6. A single scene from one of the legends could be presented in pantomime by the students. The class could try to guess the legend being presented.

Supplementary Materials

South Bend Community School Corporation A.V. Catalogue

The Real West--2 films

Washington High School Media Center

American Negro Folktales--1 tape
American Talltales--records
Greek Mythology--filmstrips and records
Heroes of Greek Mythology--filmstrips
Many Voices, Adventures in Reading--records
Mythology is Alive and Well--filmstrips and records
Myths and Legends of Ancient Greece--filmstrips and records
Myths-the Timeless Tales--filmstrips and records
Poetry and Song (folksongs)--records

MYTHS, LEGENDS AND FOLKLORE - B
ALTERNATE

Phase 1-2

Course Description

In this course the student will investigate the fascinating world of folklore through stories, songs, films, filmstrips and records. He will be introduced to the world of Greek and Roman mythology, to the epics of the Iliad, the Odyssey and the Aeneid, to the stories of King Arthur, and to American legends and ballads. The student will also investigate his own ethnic background for folklore and legend.

Achievement Level

The student should be reading at an eighth or ninth grade level. He should be able to do independent work when furnished with adequate material. A real interest in the subject matter is mandatory.

Objectives

1. To present Greek, Roman, British and American myths, legends, and folklore as part of our cultural heritage
2. To recognize that this literature expresses the yearnings, the fears, the hopes and the dreams that are a part of human nature, yesterday and today
3. To realize that our language is full of terms derived from these legends and myths and that literature and all phases of life contain countless illusions and references to these tales
4. To note that the making of legendary heroes is going on all the time and the exaggerated tall tales are a part of American folklore
5. To promote interest in the folklore of the students' own ethnic background
6. To develop the discipline required for independent study
7. To provide enrichment opportunities for the better students
8. To provide reading, writing, speaking and listening experiences related to this study

Chief Emphasis

The main emphasis in this course will be the following: to develop an awareness that the myths, legends, and folktales, although often both beautiful and entertaining, express many ideas and ideals deep in the heart of mankind to illustrate that references to these tales are in the pages of our finest literature, and immortalized in our art, and are referred to in our daily writing and conversation.

Materials:

Adventures in American Literature - Laureate
Adventures in Appreciation - Laureate
Ancient Rome - filmstrip (LaSalle Lib.)
Myths and Folklore - Christ
Mythology - Hamilton
Homer, the Odyssey - film (SBCSC)
Johnson, James Weldon, Born Free - film (Public Lib.)
Myths of Greece and Rome - filmstrip (LaSalle)
The Roman Way of Life - filmstrip and record (LaSalle)
Virgil, The Voyages of Aeneas-filmstrip and record (LaSalle)
Lester-Black Folklore-Washington High

Week 1

I. Introduction to mythology-pp. 2-5-Myths and Folklore
Myths:
  - Phaeton and Apollo
  - Proserpine and Pluto
  - Pandora
  - The Planets
  - Orpheus and Eurydice
  - Pygmalion and Galatea
  - Marpesa
  - Perseus
  - Hercules
  - Theseus
  - Jason
  - Oedipus
  - Antigone

II. Filmstrip-from LaSalle
"Myths of Greece and Rome"
"Ancient Rome"
"The Roman Way of Life"

III. Theme assignment from myths studied. Spot tests or short answer test over materials covered.

Week 2

I. Introduction of the Iliad

II. Examples and discussion of the epic.

III. "The Heroes of the Trojan War" pp. 178-201 in Hamilton.

IV. Discuss literary devices found in the works studied. Place emphasis on literary allusions e.g. "To Helen" by Poe, "Fight like a Trojan".

V. Essay test

VI. Choice of extra credit topics

  A. Place emphasis on research
  B. General area of concern must be related to either Greece or Rome

Week 3

I. Introduction to the Odyssey

II. "The Adventures of Odysseus", pp. 202-219 in Hamilton

III. Composition assignment

  A. All people have been seduced by the mellow songs of the Sirens.
  B. Everyone has been forced to choose between the lesser of two evils. This could be called the Scylla and Charybdis syndrome. Relate incidents in which you have had to choose between the lesser of two evils.
  C. The dangers Odysseus encountered are mythical exaggerations of the perils and trials of the everyday world.

IV. Test.

Week 4

I. Introduce Virgil

II. Virgil's Aeneid-pp. 220-235 in Hamilton

III. Review the plot line

IV. Show the filmstrip and play the record of the Aeneid.

V. Preview of earlier extra credit research topics.

VI. Reassign topics for students having problems with original research topics.

Weeks 5-6

I. Introduce the Arthurian legend

II. Discuss the following names:

King Arthur	The Lady of the Lake
Lancelot	The Round Table
Guinevere	The Holy Grail
Merlin	Excalibur

III. Define legend

IV. Adventures in Appreciation pp. 583-587

V. Read-"A Boy Becomes King" from The Once and Future King-p. 589 in Adventures in Appreciation.

VI. Read "Sir Lancelot" by Sir Thomas Malory p. 600 in Adventures in App.

VII. Read "The Passing of Arthur" from Idylls of the King by Tennyson p. 610 in Adventures in Appreciation.

VIII. Test.

Weeks 7, 8, and 9

Investigation of each students ethnic background
Lester-Black Folklore - From Washington High

MATURITY

Phase 1-2

Course Description

Maturity is a course which explores the questions: Who am I? How important am I? How do I live my life? What do I do when someone "bugs" me? Are there some things I can't lick? Am I an individual or just one of the crowd? Do I know where I'm going? What does success mean to me? Reading, writing, speaking, and listening experiences will all be directed toward understanding and answering these important questions.

Achievement Level

This course is designed for three kinds of students: the apathetic slow-learners, the non-apathetic slow learners, and the students who can handle a Phase 2 course intellectually but need success rather than competition to grow effectively. These students will typically have weaknesses in all four of the Communications Arts' skills.

Objectives

1. To involve students in learning activities which encourage them to look at themselves
2. To help students build positive self-concepts
3. To help students come to a clearer understanding of the nature of values and how they affect human behavior
4. To stimulate the desire to find answers to problems through learning
5. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them.

Chief Emphases

A chief goal is to develop in students a questioning attitude towards their own identity, values and goals.

Materials

Scholastic Scope, Maturity Contact Unit
Gateway English Series, Who Am I
Gateway English Series, Coping
Follett Basic Learnings Program, Family and Friends
Harcourt, Brace and Company, Living Language, Book 9
Hinton, The Outsiders
Saroyan, The Human Comedy (optional)
South Bend Community School Corporation AV Catalogue filmstrips:
    Getting Along at Home 301149
    Getting Along With Friends 301150
    Getting Along with Yourself 301151
    Growing Up 301152

Course Outline

Weeks 1 and 2

I. Who Are You?

Maturity Literature Book and Logbook pp. 4-43

Who Am I
"The Wise and the Weak"
"The Powerless Ones"
"Everybody Says"
"Were You to Ask Me"
"The Loss of a Hero"
"The Trouble with Johnny"
"Little Brown Boy"

Living Language Book 9 Chapter 1 and Chapter 14

Week 3

I. Is Your Family For You?

Maturity Literature and Logbook pp. 44-57

Living Language Book 9 Chapter 6

Family and Friends Appropriate selections

Week 4

I. Read The Outsiders or The Human Comedy

Week 5

I. Are You Getting an Education?

Maturity Literature Book and Logbook pp. 59-91

Living Language Book 9 Chapter 18

Weeks 6 and 7

I. Can You Face Adversity?

Maturity Literature Book and Logbook pp. 92-116

Coping
"Streets of Memphis"
"A Tree Grows in Brooklyn"
"Finding My Way"
"Outwitted"
"Tender Warriors"
"Ordeal in the Desert"

Living Language Book 9 Chapter 15

Week 8

I. Do You Dare to Be an Individual?

Maturity Literature Book and Logbook pp. 117-138

Coping
"Valedictorian"
"I Am the Man"

Week 9

I. Do You Know Where You're Going?

Maturity Literature Book and Logbook pp. 140-158

Living Language Book 9 Chapter 8

Who Am I
"I Always Wanted to be Somebody"

Coping
"Dick Gregory Laughs It Off"

Suggested Approaches and Teaching Aids

1. Much of the reading in this course should be oral, by the students, with frequent intervals of discussion. Most of the reading should be done in class. Homework assignments should be minimal.

2. The Logbook provides valuable writing experiences. However, it must be used with discretion. The student must not feel that he is just "grinding" his way through exercises. Some assignments should be optional. The lengths of the writings should always be optional. The emphasis should be on self-expression rather than mechanical correctness. Also, the student must be assured that his privacy will be respected, and that no one but the teacher will read his logbook.

3. Certain Living Language chapters deal with the structure of the simple sentence, fragments and run-ons, modifiers etc. The teacher, after reading through the Logbooks, should evaluate his class and decide whether this material will be of value to his particular group.

4. The number of selections listed in the Course Outline probably exceed what the student in this class can be expected to accomplish. The teacher must exercise his discretion in choosing selections after he acquaints himself with his students. Extra materials may be used as extra-credit reading for the better readers.

5. The Outsiders should be read in its entirety. If students are capable, because of the high interest level of this book, some might even be read outside of class.

6. The Human Comedy can be enjoyably discussed if each student is not required to read each chapter. The manner of progress can be varied by presenting some chapters by teacher and/or student summaries, teacher and/or student oral reading, teacher and/or student prepared tapes. Because of the nature of this book some chapters may be eliminated completely. Again, all or almost all of the reading should be done in the classroom.

7. The record that accompanies the Maturity series can be used very successfully with the individual units. The "War Veteran" section of the record should not be used. The posters intrigue the students. If displayed before a new unit is started they provoke considerable discussion.

A FACE IN THE CROWD

Phase 1-2

Course Description

A Face in the Crowd is a course which explores the questions: Who am I? How important am I? How do I live my life? What do I do when someone "bugs" me? Are there some things I can't lick? Am I an individual or just one of the crowd? Do I know where I'm going? What does success mean to me? Reading, writing, speaking, and listening experiences will all be directed toward understanding and answering these important questions.

Achievement Level

This course is designed for three kinds of students: the apathetic slow-learners, the non-apathetic slow-learners, and the students who can handle a Phase 2 course intellectually but need success rather than competition to grow effectively. These students will typically have weaknesses in all four of the Communication Arts' skills.

Objectives

1. To involve students in learning activities which encourage them to look at themselves.
2. To help students build positive self-concepts.
3. To help students come to a clearer understanding of the nature of values and how they affect human behavior.
4. To stimulate the desire to find answers to problems through learning.
5. To help students acquire or improve upon basic reading, writing, speaking, listening and thinking skills in situations of interest to them.

Chief Emphases

A chief goal is to develop in students a questioning attitude towards their own identity, values and goals.

Materials

Scholastic Scope, Maturity Contact Unit
Gateway English Series, Who Am I
Gateway English Series, Coping
Harcourt, Brace and Company, Living Language, Book 9
Hinton, The Outsiders

South Bend Community School Corporation AV Catalogue filmstrips:

Getting Along at Home 301149
Getting Along with Friends 301150
Getting Along with Yourself 301151
Growing Up 301152

Course Outline

Weeks 1 and 2

I. Who Are You?

Maturity Literature Book and Logbook pp. 4-43

Who Am I
"The Wise and the Weak"
"The Powerless Ones"
"Everybody Says"
"Were You to Ask Me"
"The Loss of a Hero"
"The Trouble with Johnny"
"Little Brown Boy"

Living Language Book 9 Chapter 1 and Chapter 14

Week 3

I. Is Your Family For You?

Maturity Literature and Logbook pp. 44-57

Living Language Book 9 Chapter 6

Week 4

I. Read The Outsiders

Week 5

I. Are You Getting an Education?

Maturity Literature Book and Logbook pp. 59-91

Living Language Book 9 Chapter 18

Week 6 and 7

I. Can You Face Adversity?

Maturity Literature Book and Logbook pp. 92-116

Coping
"Streets of Memphis"
"A Tree Grows in Brooklyn"
"Finding My Way"
"Outwitted"
"Tender Warriors"
"Ordeal in the Desert"

Living Language Book 9 Chapter 15

Week 8

I. Do You Dare to be an Individual?

Maturity Literature Book and Logbook pp. 117-138

Coping
"Valedictorian"
"I Am the Man"

Week 9

I. Do You Know Where You're Going?

Maturity Literature Book and Logbook pp. 140-158

Living Language Book 9 Chapter 8

Who Am I
"I Always Wanted to be Somebody"

Coping
"Dick Gregory Laughs It Off"

Suggested Approaches and Teaching Aids

1. Much of the reading in this course should be oral, by the students, with frequent intervals of discussion. Most of the reading should be done in class. Homework assignment should be minimal.

2. The Logbook provides valuable writing experiences. However, it must be used with discretion. The student must not feel that he is just "grinding" his way through exercises. Some assignments should be optional. The emphasis should be on self-expression rather than mechanical correctness. Also, the students must be assured that his privacy will be respected, and that no one but the teacher will read his Logbook.

3. Certain Living Language chapters deal with the structure of the simple sentence, fragments and run-ons, modifiers, etc. The teacher, after reading through the Logbooks, should evaluate his class and decide whether this material will be of value to his particular group.

4. The number of selections listed in the Course Outline probably exceed what the student in this class can be expected to accomplish. The teacher must exercise his discretion in choosing selections after he acquaints himself with his students. Extra materials may be used as extra-credit reading for the better readers.

5. The Outsiders should be read in its entirety. If students are capable, because of the high interest level of this book, some might even be read outside of class.

6. The record that accompanies the Maturity series can be used very successfully with the individual units. The "War Veteran" section of the record should not be used. The posters intrigue the students. If displayed before a new unit is started they provoke considerable discussion.

DON'T PLAY DEAD BEFORE YOU HAVE TO

Phase 2-3

Course Description

This course is designed to examine some of the problems confronting the average teenager. Students will read stories in which teens encounter problems with their parents, society, drugs, prejudice, and death. By seeing how other teenagers cope with their problems, students can find ways of better dealing with their own. The short novels Don't Play Dead Before You Have To, That Was Then, This Is Now, and Bless the Beasts and Children, will be read as well as a play, short stories, and several poems. There will be three short writing assignments.

Achievement Level

This course is designed for the average student and is phased 2-3

Materials

Vanguard
Don't Play Dead Before You Have To
That Was Then, This Is Now
Bless the Beasts and Children
Films available from the Audio-Visual center:
    "From Sentences to Paragraphs" #115021 (30 min.)
    "Improve Your Reading" #121106 (11 min.)
    "Improve Your Punctuation" #111313 (11 min.)
    "Worth Waiting For" #106050 (27 min.)
Films available from the South Bend Public Library:
    "The Dangerous Years" (15 min.)
    "Day in the Death of Donny B." (15 min.)
    "Joshua" (15 min.)
    "Mr. Finley's Feelings" (10 min.)

Course Outline

Weeks 1 and 2

I. The chief emphasis of the first two weeks should be to help the students understand how character is revealed in literature.

1. Exercises in Character Analysis
    - a. "The Man in the Middle" p. 548 Vanguard
    - b. "People and Problems" p. 551 Vanguard
    - c. "How to Read to Understand" #314147 (11 min.)
2. Don't Play Dead Before You Have To
    - a. "Mr. Finley's Feelings" Public Library (10 min.)
3. Composition #1
    - a. "From Sentences to Paragraphs" #115021 (30 min.)
    - b. "Improve Your Punctuation" #111313 (11 min.)

Week 3

I. The theme of the literature read during this week deals with juvenile delinquency and its causes.

1. "Out of Control" p. 50 Vanguard
2. "The Dangerous Years" Public Library (15 min.)
3. "The Wise and the Weak" p. 218 Vanguard

Weeks 4 and 5

I. The literature read during these weeks deals with self-concepts and peer relationships.

1. "Do You Fear the Force of the Wind?" p. 343 Vanguard
2. "Look Out for John Tucker" p. 235 Vanguard
3. That Was Then, This Is Now
4. "Day In the Death of Donny B." Public Library (15 min.)
5. "Worth Waiting For" #106050 (27 min.)
6. Composition #2

Weeks 6 and 7

I. The literature read during these weeks examines various forms of prejudice as well as death and man's attitude toward it.

1. "Preparedness" p. 261 Vanguard
2. "Bill" p. 214 Vanguard
3. "The Indian Swing" p. 329 Vanguard
4. "Joshua" Public Library (16 min.)
5. "Picture in Your Mind" Public Library (16 min.)
6. "My Father Doesn't Like Me" p. 304 Vanguard

Weeks 8 and 9

The final weeks should be used to read Bless the Beasts and Children and discuss the various problems examined in this book and in earlier selections.

1. Bless the Beasts and Children
2. Composition #3

TAKE A LOOK AT YOURSELF

Phase 2-4

Course Description

Take a Look at Yourself is a course designed for the student who wants to explore the problems young people face in growing up today. The literature to be studied includes short stories, plays, and novels which explore those problems which arise as a young person tries to discover who he is, what his role in home and community should be, and how he can solve the conflict between conformity and individuality. Through discussions of these stories, and the keeping of a journal, students will be encouraged to examine their own views of life in developing guidelines for behavior.

Achievement Level

The student should be reading between eighth and tenth grade level. He should be able to read adventure-oriented books sufficiently well to perceive character motivation and to understand what prompts characters to act the way they do, even though his reading may be restricted almost exclusively to the kinds of things in which he is already interested.

Objectives

1. To help the student to see imaginative literature as a mirror of life.
2. To help him communicate more clearly with parents and other adults.
3. To make him become aware of the desirability and dangers of both individuality and conformity.
4. To aid him in drawing up meaningful guidelines for behavior and in developing a sense of personal responsibility.
5. To assist him to organize his thinking and to express his thoughts clearly in speaking and writing.

Chief Emphases

The course will emphasize literature related to personal experiences. The structured journal will be an important focal point to aid students in developing a philosophy of life. Students will participate in small group discussions of materials such as class novels, plays, and individual readings.

Materials

Poetry I
Poetry II
Vanguard
Adventures In Reading, Olympic edition
Adventures in Appreciation, Olympic edition
I Am the Darker Brother
Short Stories, Christ and Shostak
Four Complete Teen-Age Novels
Ten Modern American Short Stories
Living Language 10

Course Outline

Weeks 1 and 2
Conformity and the Individual

Living Language 10, Chapter 1

Vanguard: "Wise and Weak"

Short Stories: "That's What Happened to Me"
"The New Kid"

Adventures in Reading: "Trademark"

Poetry I: "Lone Dog"
"Song of the Settlers"
"Boy Riding Forward Backwards"

Poetry II: "Song of the Open Road"

Adventures in Appreciation: "Much Madness"

Ten Modern American Short Stories: "A Turn With the Sun"
"A Field of Rice"

Paragraphs 1, 2, and 3

Weeks 3, 4, and 5
Self-Discovery

Ten Modern American Short Stories: "A Sense of Shelter"
"Sucker"
"Night of Vengeance"

Vanguard: "Who Needs Amy Hoffer"
"Bill"
"Look Out for John Tucker"

Short Stories: "Her First Ball"

Adventures in Reading: "Shago"
"The Thread That Runs So True"
"Abe Lincoln Grows Up"

Poetry I: "Goodby and Keep Cold"
"I'm Nobody! Who Are You?"
"High Flight"
"Crystal Moment"

Selections from I Am the Darker Brother

Adventures in Appreciation: "Big Two-Hearted River"
"Preparing for College"
"On the Road"
"Gift from the Sea"

Paragraphs 4 and 5

Weeks 6, 7, 8, and 9
Formulating Guidelines to Behavior

Four Teen-Age Novels

Ten Modern American Short Stories: "The Scarlet Letter"
"The Valentine"
"Michael Egerton"
"Antaeus"
"Bounty Hunters"

Short Stories: "The Hero"
"The Erne from the Coast"
"Wine in the Desert"

Adventures in Reading: "Off the Track"

Poetry I: "The Best Advice"
"Do You Fear the Wind?"
"Four Elms"
"Lamb"

Adventures in Appreciation: "The Quiet Man"
"The Hat"

Selections from I Am the Darker Brother

Paragraphs 6 and 7

Suggested Approaches and Teaching Aids

1. Precede the reading of materials in each unit with an attitude survey of the members of the class. Use "brainstorming" techniques to list problems they face as young people. Also survey students outside the class and adults in the community.

2. Time in class should be provided for much of the required and supplementary reading.

3. It is advisable to have the students keep the journal for three days a week instead of every day. Otherwise the students tend to look at the journal as "busy work".

4. Some suggested general areas of discussion for the journal are personal experiences, personal attitudes, personal evaluation, and experiences with the conflict of conformity and/or individuality.

5. In the unit on conformity and individuality the students might give oral reports on school or community organizations to show the amount of conformity in these groups. The student should look at such areas as membership requirements, purpose and function of the group, and rules and regulations of the group.

6. The students could compile a list of slang terms which they use to show the conformity in language and the differences in slang between racial and ethnic groups.

7. Panel discussions may be used to discuss methods which one can use in self-discovery. The panel and the class might focus on the desirability of each method.

8. A suggested topic for paragraph one is "Ways in which I Conform at ______________ High School."

9. To give the student an opportunity to speak before the class the book reports may be given orally. Here it is suggested that the teacher give the student specific things to report on: for example, the student might tell how the main character had to conform and whether this conformity was good or bad.

10. Topics for a final unit might include the following:

    a. What if I saw my best friend cheating?

    b. What hopes and fears do I have for the future?

    c. What can I do to improve myself?

11. For a list of books which may be read for the book report, see page 61 of Apex.

GREAT AMERICAN WRITERS

Phase 3-4

Course Description

Great American Writers gives the student the opportunity to study Mark Twain, the most important writer of the 19th. century; John Steinbeck, a Nobel prize winner of the 20th. century; and Wm. Saroyan, another 20th. century writer of Hollywood fame. This course also includes the Pulitzer prize winner Gwendolyn Brooks and other well-known black poets like Robert Hayden and Countie Cullen. All genre studied - the novel, the poetry, and the short story - do one of three things: present outstanding and courageous Americans, emphasize the tragic effects of racial prejudice, and underscore teen-age emotions, problems, and behavior.

Achievement Level

This course is designed for the average student and is phased 3-4

Materials

The Adventures of Tom Sawyer, by Mark Twain
The Pearl, by John Steinbeck
The Human Comedy, by Wm. Saroyan
I Am the Darker Brother, edited by Arnold Adoff
Vanguard
"Mark Twain", film from Audio-Visual Center, #115084
"Frederick A. Douglass", #350430
"Harriet Tubman", #350432
"Mary McLead Bethune", #350374
"George Washington Carver", #350375
"Benjamin Banneker", #350429
"Mark Twain: the Hannibal Years", record and filmstrip from Central's library
The Human Comedy, film to be ordered from R. Schurr

Course Outline

Week 1

I. A study of black poetry, the biographical poem, teen-age problems, prejudice.

1. "We Real Cool" by Brooks on p. 5 of I Am the Darker Brother
2. "The Whipping", by Hayden, ibid., p. 8
3. "Those Winter Sundays", by Hayden, ibid., p. 10
4. "A Song in the Front Yard", ibid., p. 11
5. "Incident", by Countie Cullen, ibid., p. 85

6. "The Wise and the Weak", by Philip Aponte, p. 218 of Vanguard
7. "Out of Control", by Wm. Bruckner, p. 50, ibid.
8. "Who Needs Amy Hoffer?", by Harriet Frank, Jr., p. 202, ibid.

Week 2

I. Poetry as biography of famous black Americans.
    1. "Fredrick Douglass", by Hayden on p. 39 of I Am the Darker Brother
    2. "Runagate Runagate", by Hayden on p. 40, ibid.
    3. "When Mahalia Sings", by Quandra Prettyman, p. 56, ibid.

II. Further the study of black biography with the following audio-visual filmstrips.
    1. "Frederick A. Douglass"
    2. "Harriet Tubman"
    3. "Mary McLeod Bethune"
    4. "George Washington Carver"
    5. "Benjamin Banneker" (See Materials for ordering number)

III. Encourage the class to make extra-credit reports on Richard Wright, Drew, - any black artist or scientist or statesman.

Week 3

I. Introduce Mark Twain and his autobiographical novel, Tom Sawyer.
    1. Discuss autobiographical characters and places in this novel.
    2. Motivate by giving hints of what to read for:
        a. Picture of life in 1840's (Elaborate with teacher's examples)
        b. Creation of boys' world (Dreams of grandeur, death wish type of revenge, school problems, etc.)
        c. Reveals human nature
        d. Describes nature accurately and beautifully
        e. Satirizes institutions (Explain satire)
        f. Entertains

II. Begin vocabulary study from Tom Sawyer

Week 4

I. Continue reading, noting the part superstition plays in 19th. century frontier life.

II. View Mark Twain film from Audio-Visual Center

III. Listen to and view film strip and record "Mark Twain: the Hannibal Years", from Central's library.

Week 5

I. Conclude the reading and discussing of The Adventures of Tom Sawyer.

II. Assign a paragraph to be handed in with the unit test. Supply a choice of topics and topic sentences.

III. Test will include short answers, true and false, multiple choice, vocabulary study, and formal essay prepared outside class.

Week 6 and 7

I. The Human Comedy by Saroyan

II. The Human Comedy film

Weeks 8 and 9

I. The Pearl by John Steinbeck, a study of prejudice and ignorance

PEOPLE

Phase 3-4

Course Description

Thomas Wolfe asks, "Which of us has known his brother? Which of us has looked into his father's heart?" People looks into the human heart with the knowledge that its secrets are unique and never fully discoverable. In People the student will discover such characters as Brutus, Roman patriot; Wang Lung, Chinese peasant; Pip, a boy growing up in 19th. century England; and all of the irrepressible people in the musical Fiddler on the Roof. The student will be asked to share his feelings and ideas about these characters in discussion and in writing.

Achievement Level

This course is designed for the student who likes to read and who reads at his grade level or above. The student should have at least an average command of basic language skills.

Objectives

1. To deepen the student's appreciation for the universality of the classics through the discovery of their relevance to himself and his world
2. To help the student gain insight into himself and others
3. To improve the student's ability to express his ideas affectively through meaningful, well-prepared writing assignments correlated with his reading
4. To provide the student with an approach to the understanding of character in future reading
5. To deepen the student's awareness of the artistic beauty of the writing through some attention to the writer's craft
6. To help the student understand something about the distinctive way in which character is revealed in each of the literary genre

Chief Emphases

The overriding emphasis in People should be on stimulating the student to respond fully on an emotional and intellectual level to what he reads. A full response is essential to the development of the student's capacity for understanding the characters, himself and others. Also, if the reading is a powerful enough experience, the student should have less difficulty in verbalizing that experience.

Materials

Julius Caesar (Adventures in Appreciation, Olympic Edition)
Great Expectations, (Adventures in Reading, Laureate Edition)
Pearl Buck, The Good Earth
Fiddler on the Roof

Records: Adventures in Appreciation for excerpts from Julius Caesar
Adventures in Reading for excerpts from Great Expectations
Fiddler on the Roof

Films: Four Views of Caesar
The Assassination of Julius Caesar
"Literature Appreciation: How to Read Novels"
The Good Earth
"Charles Dickens: Background for His Works"
Great Expectations, Pt. I and II
Dickens Chronicle, Pts. I and II

Filmstrip: Pearl Buck: The Good Earth

Course Outline

Weeks 1, 2, and 3

I. Introduce course with lesson from Understanding Fiction, pp. 1-28 might be used to illustrate the idea that fiction focuses on internal action and that character is primarily revealed through action. Mimeograph anecdote and character sketch and ask why neither one is fiction. With these points in mind, begin Great Expectations.

II. Use Adventures in Reading record to introduce Great Expectations. Show films "Literature Appreciation: How to Read Novels" and "Charles Dickens: Background for His Works."

III. Review character portrayal in the novel. Check Schramm, pp. 30-31. Contrast portrayal of major and minor characters.

IV. Discuss Great Expectations, emphasizing the influences which shape Pip's life, his strengths and weaknesses, the development of his personality and attitudes.

V. As a basis for discussion use the lesson, "Teaching Great Expectations" in Teaching Literature in Grades Seven Through Nine (I. U. Press) Sometime during this three weeks show films, "Great Expectations, Pt. I and II," and "Dickens Chronicle, Pts. I and II."

VI. Ask students to dramatize some chapters; ask for sketches of the characters.

VII. Suggested writing assignment: Write a three paragraph theme on Pip's changing personality possibly corresponding with three stages in his life. A personal experience theme might be written on the topic of snobbishness.

Week 4 and 5

I. Introduce Julius Caesar. The Assassination-revolution motifs can be related to current happenings. Show film "Four Views of Caesar." Read first scene to the class, showing them that the thought does not end at the end of each line.

II. Read play orally. Assign parts prior to reading day. Show film "The Assissination of Julius Caesar" after reading Act III.

III. In discussions concentrate on character, contrasting the characters of Brutus and Cassius. Discuss Brutus' strengths and weaknesses, trying to evoke as much feeling as possible for Brutus' inner struggle.

IV. Suggested writing assignment: Theme contrasting Brutus and Cassius or theme on Brutus' dilemma.

V. Because of the language barrier, paraphrasing is a worthwhile activity. Students seem to gain appreciation for the power and beauty of Shakespeare through memorization of short passages.

Weeks 6, 7, and ½ of 8

I. Begin reading The Good Earth.

II. Comment on the Biblical sound of the writing.

III. Discuss large section of the novel and the novel as a whole. A central question: Is Wang Lung totally the helpless victim of circumstances or does he contribute to his own downfall. This topic could also be used as the basis of the third writing assignment.

IV. Use teaching guide in Margaret Ryan's Teaching the Novel in Paperback as a basis for discussion.

Weeks ½ of 8 and 9

I. Begin reading Fiddler on the Roof.

II. Lecture and discussion on general characteristics of Jewish literature:

  A. Suffering, the essential element in Jewish literature.

  B. The Jewish response to suffering.

  C. Jewish humor--sardonic, cryptic, self-deprecating.

  D. The use of the "schlemiel", the folk figure which is the prototype for many heroes in Jewish literature.

III. Read the play orally, discussing some of these characteristics as they appear in The Fiddler.

IV. Spend some time talking about the significance of the title of the play as it related to the history of the Jewish people.

V. Discuss Jewish values and traditions as revealed in this play.

VI. Note the response of the characters to the trials of life, especially their awareness of the comic aspects of their plight. "Death is the last of my worries."

VII. Discuss the whole idea of Change. Relate to contemporary problems such as student efforts to change the "system", the conflict between the old and the young. Relate to theme of revolution in The Good Earth.

VIII. Encourage students to read other selections in Jewish literature.

IX. Play recording of Fiddler on the Roof.

Suggested Approaches and Techniques

1. The basic method is discussion of various types--teacher-led, student-led, small group discussions. Add variety with theme preparation, writing, some work on serious writing problems, student presentations, recordings, oral readings.

2. Ways in which character is revealed from Schramm, p. 30.

   a. What other characters think of a character
   b. Details of a character's appearance or behavior
   c. What the character himself says
   d. What the character thinks
   e. How the character behaves in a critical situation

References

Brooks and Warren. Understanding Fiction.
Ryan, Margaret. Teaching the Novel in Paperback
Jekinson and Sawley. Teaching Literature in Grades Seven through Nine.

WAR AND ITS CONSEQUENCES

Phase 3-5

Course Description

Through a thematic approach in War and Its Consequences, students will not only explore literature dealing with war, but try to discover the psychological and sociological beliefs and hopes of all men involved in war. Extensive reading in the areas of novels, drama, non-fiction, short stories, and poetry will be required.

Achievement Level

The student should be well above the ninth grade reading level. He should have a curiosity about the complex social issues confronting man today as a result of war and be willing to do extensive reading in this area.

Objectives

1. To gain a better and more in-depth understanding of what causes wars and its effects
2. To establish an objectivity when dealing with complex social problems resulting from war
3. To develop a more humane outlook towards people
4. To develop a research technique and inductive approach useful in formulating ideas
5. To encourage an interest in reading thematically

Chief Emphases

The course will emphasize reading and reviewing of materials relevant to the history of war. Through class discussion of these social issues, the student will be helped to confront contemporary challenges.

Materials

Knowles: A Separate Peace
Trumbo: Johnny Got His Gun
Laureate Edition: Adventures in American Literature
Laureate Edition: Adventures in Appreciation
Non-Fiction I
A Scope/Literature Contact Record: "War Veteran" Maturity: Growing-Up Strong
World War I (389544) record AV Center
World War II (380546) record AV Center
"The Yanks Are Coming" (World War I) film available from the Public Library

Course Outline

Weeks 1 and 2

I. Read and discuss A Separate Peace

II. Read and discuss Marianne Moore's "In Distrust of Merits".

III. Write Theme I.

Weeks 3 and 4

I. Read and discuss:

"In the Zone" - Drama
"Herr Hauptmann Happens to be British" - Non-Fiction I
"Farewell Campo 12" - Non-Fiction I
"Beware of the Dog" - Short story
"Two Soldiers" - Short story
"The Old Man at the Bridge" - Short story
"By the Waters of Babylon" - Short story
"I Have a Rendezvous With Death" - Poetry
"Grass" - Poetry
"The Man He Killed" - Poetry

II. Use records "World War I" (380544) and "World War II" (380546) available from AV Center.

III. Write one theme.

Weeks 5, 6, and 7

I. View and discuss the film "The Yanks Are Coming" as background for the next novel.

II. Read Johnny Got His Gun.

III. Use record "War Veteran" on Maturity: Growing Up Strong.

IV. Read and discuss "The Case for War" from Time magazine, March 9, 1970.

V. Write one theme.

VI. Assign oral book reports.

Weeks 8 and 9

I. Read and discuss selections from The War Poets (Hardy, Owen, Brooke, Sassoon, Shapiro, Ciardi, Jarrell, Kilmer, McGrath)

II. Give oral book reports.

Suggested Approaches and Teaching Aids

1. Give survey to determine student's attitudes before and after this unit.
2. Students should be encouraged to break into groups of differing opinion to help class discussion.
3. Be aware of Language Arts Rental Films, Audio-Visual resources, our library filmstrips, and Public Library film resources.
4. Flexibility in reading of novels is important because of the variety of students' backgrounds in this area.

5. Individual research will be expected and may follow lines of book report.

Reading List

Barton: Real Spies
Brickhill: The Great Escape
Catto: Murphy's War
Cleary: The Long Pursuit
Crichton: The Secret of Santa Vittoria
Fast: April Morning
Forester: Sink the Bismarck
Frank: Alas Babylon
Hersey: The Wall
Hilton: Lost Horizon
Hirsch: Through Enemy Lines
Horvath: D-Day
Klein: All But My Life
Kuper: Child of the Holocaust
Lawson: Thirty Seconds Over Tokyo
Michener: Bridges at Toko-Ri
Moore: The Green Berets
Reid: Escape from Coldity
Remarque: All Quiet on the Western Front
Reynolds: 70,000 to One: The Story of Lt. Gordon
Steinbeck: The Moon is Down
Suhl: They Fought Back
Tabor: Battle of the Bulge
Tunis: Silence Over Dunkerque
Uris: Exodus
Uris: Mila 18
Westheimer: Von Ryan's Express
Whitcomb: Escape from Corregidor
White: They Were Expendable

WAR AND ITS CONSEQUENCES - ALTERNATE

Phase 3-5

Course Description

Through a thematic approach in War and Its Consequences, students will not only explore literature dealing with war, but try to discover the psychological and sociological beliefs and hopes of all men involved in war. Extensive reading in the areas of novels, drama, non-fiction, short stories, and poetry will be required.

Achievement Level

The student should be well above the ninth grade reading level. He should have a curiosity about the complex social issues confronting man today as a result of war and be willing to do extensive reading in this area.

Objectives

1. To gain a better and more in-depth understanding of war and its effects on people
2. To establish an objectivity when dealing with complex social problems resulting from war
3. To develop a more humane outlook toward people
4. To develop a research technique and inductive approach useful in formulating ideas
5. To encourage an interest in reading thematically

Chief Emphases

The course will emphasize reading and reviewing of materials relevant to the history of war. Through class discussion of these social issues, the student will be helped to confront contemporary challenges.

Materials

Boulle: The Bridge over the River Kwai
Knowles: A Separate Peace
Remarque: All Quiet on the Western Front
Trumbo: Johnny Got His Gun
Laureate Edition: Adventures in American Literature
Laureate Edition: Adventures in Appreciation
Non-Fiction I
Close-Up
A Scope/Literature Contact Record: "War Veteran" Maturity: Growing Up Strong
Poems of War-Educational Dimensions Corporation
World War I (389544) record AV Center
World War II (389546) record AV Center
The Great War, Pts. I and II AV Center
"The Yanks Are Coming" (World War I) South Bend Public Library
"Night and Fog" (World War II) South Bend Public Library
"Hiroshima-Nagasaki (World War II) South Bend Public Library
"World War II" (350803) filmstrip AV Center
"Walt Whitman's Civil War" - South Bend Public Library
"Victory at Sea" - South Bend Public Library

Course Outline

Weeks 1 and 2

I. Introduce A Separate Peace by discussing Marianne Morre's "In Distrust of Merits."

II. A Separate Peace - Discussion guides:

1. Ellis, James. "A Separate Peace: The Fall from Innocence," The English Journal, May, 1964.

2. Witherington, Paul. "A Separate Peace: A Study in Structural Ambiguity," The English Journal, December, 1965

III. Write theme 1

IV. Assign oral book report to be given week 5.

Weeks 3 and 4

I. Short Stories:
"Beware of the Dog" - Adv. in Apprec.
"By the Waters of Babylon" - Adv. in Apprec.
"Two Soldiers" - Adv. in Amer. Lit.
"The Old Man at the Bridge" - Adv. in Amer. Lit.

II. Drama
"In the Zone" - Adv. in Amer. Lit.
"The Pen of My Aunt" - Close-Up
"The Dogs of War" - Close-Up
"The Ring of General Macias" - Close-Up

III. Non Fiction
"Farewell, Campo 12" - Non Fiction I
"Herr Hauptmann Happens to Be British" - Non-Fiction I

IV. Poetry
"I Have a Rendezvous with Death" - Seeger Adv. in Amer. Lit.
"Grass" - Sandburg Adv. In Amer. Lit.
"The Man He Killed" - Hardy Adv. In Amer. Lit.

"Arsenal at Springfield" - Longfellow)
"Beat! Beat! Drums!" - Whitman)
"The Soldier" - Brooke)
"Barbara Fritchie" - Whittier) Poems of War
"Dark Hills" - E. A. Robinson)
"Plato Told" - Cummings)
"There Will Come Soft Rains" - Teasdale)
"Lines for an Interment" - MacLeish)

V. View film "Walt Whitman's Civil War"

VI. Write theme 2

Week 5

I. Oral Book Report

II. Use films "Night and Fog," and "Hiroshima-Nagasaki" from the Public Library with book reports about World War II.

Weeks 6 and 7

I. View the film "The Yanks Are Coming" as background.

II. Johnny Got His Gun

III. Listen to "War Veteran"

IV. Read "The Case for War", Time Magazine, March 9, 1970.

V. Read "The War Prayer" by Mark Twain.

VI. Write theme 3.

Weeks 8 and 9

I. View the filmstrip "World War II" (350803) and "Victory at Sea" background and read The Bridge Over the River Kwai.

OR

View the film "The Great War, Pts. I and II" and read All Quiet on the Western Front.

II. Write theme 4

III. Review and final exam.

Suggested Approaches and Teaching Aids

1. Give survey to determine student's attitudes before and after this thematic unit.
2. Students should be encouraged to break into groups of differing opinion to help class discussion.
3. Be aware of Language Arts Rental Films, Audio-Visual resources, our library filmstrips, and Public Library film resources.
4. Flexibility in reading of novels is important because of the variety of students' backgrounds in this area.
5. Individual research will be expected and may follow lines of book report.
6. As a term project students might be asked to collect poems or quotations centered on the topic of war. Students could supplement such a collection with appropriate pictures from newspapers or magazines or with original illustrations or drawings.

THREE ENGLISH MASTERS: SHAKESPEARE, SHAW, AND DICKENS

Phase 4-5

Course Description

This course will introduce the student to Shakespearean theater, Shakespearean comedy, blank verse, and As You Like It, with emphases on the many Shakespearean idioms still in use and on the universal appeal of famous quotations. The student will also study England's greatest novelist, Charles Dickens, and nineteenth century English life to realize that literature does reflect the times and to see that, although times and institutions may change, people and their problems and needs do not. Character and theme will be major emphases in the study of Great Expectations.

Finally, the student will read Pygmalion, by George Bernard Shaw, a twentieth century Nobel prize winner. Satire, humor, and theme will be emphasized.

In this course there will be individual oral assignments and three comprehensive unit tests. Writing assignments and essay questions will also be stressed.

Materials

As You Like It, by Wm. Shakespeare
Great Expectations, by Chas. Dickens from Adventures in Reading
Pygmalion, by G. B. Shaw
"Wm. Shakespeare", a film from Audio-Visual Center - #116096
As You Like It-filmstrip from Central library
The Theater and the Players-filmstrip from Central library
A Day at the Globe-filmstrip from Central library
The Globe Theater-filmstrip from Central library
Great Expectations, Part I and Part II, a film from Audio-Visual Center #118004
Great Expectations, record and filmstrip from Central's library
"Time, Life, and Works of Chas. Dickens", a record and filmstrip from Central's library.
Pygmalion, a color filmstrip from Central's library
My Fair Lady, a record and filmstrip from Central's library

Course Outline

Weeks 1 and 2 and 3 - As You Like It

I. View film "Wm. Shakespeare"

II. Early in study view the following filmstrips from library.

"The Theater and the Players"

"A Day st the Globe"

"The Globe Theater: Its Design and Construction"

III. Place on the board each day five or six well-known quotations from As You Like It and study their modern appeal and appreciation.

IV. Be sure to explain the term comedy as it relates to literature.

V. Allow two reading assignments for each act, but review much of the play on a line-to-line basis.

VI. Announce extra credit for every ten lines memorized.

VII. Near the close of the three weeks assign oral presentations on either an individual or group bases. The following are examples of such assignments:

1. In the guise of Ganymede, Rosalind says, "Men are April when they woo, December when they wed. Maids are May when they are maids, but the sky changes when they are wives". Explain this passage. Is this a universal truth?
2. Explain: "But, O, how bitter a thing it is to look into happiness through another man's eyes....... I can live no longer by thinking." Relate the situation which occasions that remark.
3. "The popularity of Rosalind is due to three main causes. First, she only speaks blank verse for a few minutes. Secondly, she only wears a skirt for a few minutes. Third, she makes love to the man instead of waiting for the man to make love to her." These are the words of G. B. Shaw. Are these critical remarks true? In what way is Rosalind an agressive heroine? Will she continue to wear the pants in the family after the wedding?
4. In spite of the Shakespearean convention that a disguise is fool-proof, do you think Orlando suspected that Ganymede was Rosalind?
5. What happened to all the characters at the end of the play? In what ways does the ending fulfill the requirements of Shakespearean comedy?

VIII. View As You Like It filmstrip

IX. Test

Weeks 3, 4, and 5 - Great Expectations

I. Determine what the class already knows about Dickens. Fill in gaps with teachers information, particularly the sad details of Dickens' childhood.

II. Assign introduction to Great Expectations and biographical sketch of Dickens from Adventures in Reading.

III. Ask the class to comment briefly on what they expect from life, on what great dreams they would like to come true. Let a class member take notes (omitting names of contributing students) to be reread at the end of the study of the novel.

IV. Allow four days for the reading and discussion of each of the three stages of Pip's adventures.

V. Instruct students to keep a list of characters and places in their notebooks.

VI. Use record and filmstrip "The Life and Times of Chas. Dickens" during the second week's study.

VII. During the third week complete the reading of the novel and allow two days for viewing the study film Great Expectations, Part I and Part II.

VIII. Review the discussion of the great expectations of the English class. Were the students' expectations immature or materialistic? What did Pip learn about his value system? Remember, a great novel does more than tell a story. It makes a commentary on life.

IX. Test - Assign a one paragraph essay to be handed in with the test.

Weeks 7 and 8 - Pygmalion

I. Present interesting biographical facts about this eccentric playwright George Bernard Shaw.

II. Ask class members to comment briefly on these Shavian questions:

1. Do pronunciation and diction reveal social and economic standing?
2. What is the relationship of money and financial security to happiness?
3. Are there equal education and equal justice for the poor?
4. What is middle class morality, and how attractive is it?
5. Can a girl be too well-educated for her own good?
6. Are all people a mixture of honest man and rogue?

III. Assign parts and read aloud Acts 1-5, commenting on the satire and the lessons Shaw is teaching. Be sure to relate this play to the Greek myth about Pygmalion.

IV. With the first assignment, begin a vocabulary study which is necessary to clarify the way in which the characters talk and react: Perfunctorily, Pharisaic, mendacity, vehemently, etc.

V. Allow students to handle class discussions on questions similar to these:

1. Why didn't Eliza marry Higgins? Why did she choose Freddy?
2. Why is Higgins a confirmed bachelor? What explanation is given by Shaw in the epilogue?

VI. Listen to My Fair Lady record and view the filmstrip with accompanies the record.

VII. Test should include vocabulary study, the relation of Greek myth to Shaw's play, and My Fair Lady adaptation.

Week 9

I. This week takes care of unfinished business and can allow library study. Recommend the reading of Shaw's Man and Superman, Dickens' David Copperfield, A Tale of Two Cities, and Romeo and Juliet.

SPEAK UP

Phase 2-4

Course Description

Speak up is a course designed for the student who would like to acquire self-confidence and poise while developing formal oral communication skills. Emphasis will be placed on the organization, structure, research, and delivery required in public speaking. The student will be encouraged to develop his own thoughts, feelings, and personal attitudes into an effective message for specific situations.

Achievement Level

This is a phase 2, 3, 4 course, but any student having the desire may elect the course after becoming acquainted with the content.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To acquaint the student with some background in speechmaking and the different types of speaking-listening-evaluating situations
3. To expand the students limits in listening and speaking
4. To prepare students for living at a time when the spoken word is very influential

Chief Emphasis

The primary emphasis of Speak Up will be the development of techniques in public speaking, especially in organization and delivery.

Materials

Hedde and Brigance: The New American Speech
"Vital Speeches"
STEP listening test

Course Outline

Week 1

I. Course introduction and assign self-introduction speech

II. Self introduction speech

- A. Name
- B. Travel experience
- C. Hobby
- D. Most embarassing moment
- E. Future plans

One minute long-one note card (mandatory)

Week 2

I. Chapter 1 - Speechmaking in a Free Society

II. Discuss and look over activities at the end of the chapter and have the students choose one that he feels is appropriate.

III. Chapter 2 - Everyday Conversation - read, discuss, and plan a conversation in teams of two,

Week 3

I. Chapter 7 - Listening: give standard test before and after unit.

II. Chapter 8, 9, 10 - Preparing the Speech; work on choosing topic, work on outlining.

Week 4

I. Library - work on first three minute speech.

II. Chapter 11 - Delivering the Speech

Week 5

I. Three minute speech - outline and two note cards. (Organization and delivery emphasized)

II. Chapter 4 - Gestures

Week 6

I. Chapter 12 - Special Types of Public Speeches

II. Speeches

A. Making announcements
B. Introductions and responding to them
C. Welcome and responding
D. Presenting a gift or an award
E. Accepting a gift or an award
F. Nomination speech
G. Eulogy
H. After dinner speech

Week 7

I. Library work for next speech

II. Four to five minute speech (Emphasize gestures)

Week 8

I. Study famous speeches. Use a variety of available resource material.

II. Library work for final speech.

Week 9

Final Speech - 5 minutes - 2 note cards - any topic - oral critique.

Suggested Approaches

1. A tape recorder may be used in conjunction with oral activities.
2. Students should be encouraged to attend or participate in the following related activities: school plays, debate, forensics contests, drama productions.
3. Oral critiques should be given as time allows.

PRACTICAL WRITING

Phase 1-2

Course Description

Practical Writing is for the student who wants to improve his skill in writing. The main activity of the course is writing and its related activities--sentence structure, spelling, vocabulary, punctuation, and capitalization. All writing is done with the individual guidance of the teacher. Writing experiences include paragraphs, themes, and letters. The student will be writing about himself, his experiences and opinions.

Achievement Level

This course is designed for the student who has serious problems with basic writing skills.

Objectives

1. To give the student many opportunities for writing, emphasizing constantly that he can learn to write only by writing

2. To expand the student's vocabulary

3. To increase the student's skill in sentence structure, spelling, usage, punctuation, and capitalization

4. To learn the conventional form of certain personal and business letters

5. To help the student recognize how skills gained in this course extend into other areas, both in school and in the outside world

Chief Emphases

The chief emphasis is on individual attention to each student's writing problems. The assignments and evaluation should allow each student to feel some sense of accomplishment.

Materials

EDL Listen and Write tapes (Lesson Book FA) (for dictionary study)
Guide to Modern English 9
Living Language 9
RSVP (vocabulary workbook)
Scope magazine
Warriner's English Grammar and Composition 10
Writing: Unit Lessons in Composition, Books A and B (for advanced students)
Teacher references and materials:
    Carlin, Christ, Holder. English on the Job, I and II
    Eyegate filmstrips and records: Paragraph Writing
    Nirk, Brian. Understanding Punctuation (transparencies)
    Writing As A Process of Discovery
    Filmstrip series: Sentence Problems (Filmstrip House, Inc.)

Course Outline

Weeks 1 through 4 - The Paragraph

1. The course might be introduced with a discussion of what "practical" means and what "writing" includes.

2. Begin work on paragraph structure, using either Chapter 1 of Guide to Modern English 9 or Chapter 13 of Warriner's 10. Three to five paragraphs should be written, with specific objectives set for each assignment. Suggested procedure is to discuss and correct the rough draft with each student, after which the student can write the final copy.

3. View and discuss the Eyegate filmstrips and records when appropriate during the study of paragraph structure.

4. Begin work on a list of common, frequently misspelled words, such as the "No-Excuse Fifty" in Living Language 9 or words from the list in English on the Job I.

5. After the first paragraph, work on sentence errors, using Chapter 18 of Living Language 9 or Chapter 11 of Warriner's 10.

6. Review basic rules of capitalization and punctuation, using Chapters 23 and 25 of Living Language 9 or similar material.

7. Begin work in the vocabulary workbook and continue throughout the course, using as many lessons as time allows. For variety, students may be asked to act out the meaning of some of the words; or students can write a story after each unit, using all of the words studied.

8. Scope magazine can be used for articles and word puzzles.

Weeks 5 through 7 - The Longer Theme

1. As an introduction to the longer writing assignment, the teacher may use Guide to Modern English 9, pp. 128-145, Living Language 9, pp. 42-61, or Warriner's 10, Chapter 14. Try to show the students the relationship between a paragraph and a theme.

2. Two or more longer themes should be written during this three-week period. Suggested topics:

   Description of neighborhood using the approach suggested in Writing As a Process of Discovery

   Autobiographical theme focusing on one to three memorable experiences

   A process, p. 301 in Warriner's 10

   Character sketch, p. 309 in Warriner's 10

   Essay of Opinion, p. 318 in Warriner's 10.

3. Work on sentence variety, using an imitative approach. Have students practice using adjective clauses, adverb clauses, the appositive phrase, and the participial phrase. See Chapter 17 of Living Language 9.

Weeks 8 and 9 - Letters

1. Friendly letter form: Living Language 9, pp. 147-152.

   Thank you note
   Bread-and-butter letter   Living Language 9, p. 160

2. Business letter form: Guide to Modern English 9, Ch. 10

   The letter of request, p. 214
   The letter of complaint, p. 219

3. Throughout the course, encourage students to read the newspaper as a source of information and ideas for writing assignments. An assignment during this unit might be to write a letter to the Voice of the People.

Suggested Approaches and Teaching Aids

1. The importance of the individual conference about the rough draft cannot be overemphasized.

2. The teacher may keep a folder for each student containing all writing completed during the course.

3. When expository writing gets "old," try an assignment in creative writing, such as reacting to the mood of a record or a picture, writing dialogue, or giving opinions of current records, movies, TV shows.

4. As an alternative to one of the writing assignments, the teacher may want to spend some time on the use of the dictionary. See Guide to Modern English 9, Chapter 7 and Listen and Write, a workbook and tape lesson on dictionary use.

5. Ask students to keep a writing notebook that will be kept in the room and written in for the first five minutes of almost every class period. Students should write about one page a day, telling about something that happened, something they have read or heard, or simply recording their thoughts.

6. Advanced students can be assigned additional work in Unit Lessons in Composition.

7. A suggested division of time is to spend two days on basic skills, two on writing projects, and one day on vocabulary.

8. Early in the course the teacher might survey students on what they would most like to write about, whether they want their writing read by other students, their outside interests, their most serious deficiencies, etc.

9. Group discussion of student writing can be valuable, depending on the assignment and the class.

"OCCUPATIONAL INFORMATION IN THE LIFE OF JOHN DOE"

Phase 2-4

Course Description

This course is designed to help the student understand the terminology and logic behind the various legal, vocational, economic and social language found in documents, business and credit forms, insurance and tax forms, job resumes and interviews, and community resources. Upon understanding the terminology, the desired effect will be a workable knowledge of various sample materials in the aforementioned areas.

Achievement Level

Students should have a high school reading level and be seriously interested in the language of their future.

Objectives

1. To prepare students for dealing with a particular everyday business and occupational vernacular
2. To provide a valuable learning experience for the student who begins an occupational role immediately after high school
3. To develop informed citizens through expanding their knowledge of business and societal complexities
4. To gain experience through practice of various mechanics in a simulated learning experience
5. To make the student aware of various pitfalls and dangers in the life of a self-supporter before his formal education ends

Chief Emphases

The chief emphases will be to foster a confidence in attaining success personally, socially and financially after a formal education. Rather than commanding role learning, real performance will be stressed.

Materials and Work Simulations

Various short form job applications

Finance company credit and loan application forms

Revolving, open and unlimited charge account forms

Term insurance forms

Permanent or Real Life Insurance forms

Bank loan applications

Bank statements and checking account

Federal Tax Forms

Indiana Tax Forms

Lease and Rental Agreements

Mortgage applications, closings and abstracts

Advertizing samples

Property tax forms, W2-W4 forms

Sick benefit and compensation forms

Group and medical insurance forms

Role playing

Job Interviews

Guest speakers

Brochures, pamphlets of local civic, legal, and social organizations in the area

"Civil Rights and Responsibilities" excerpt from Scope Magazine

Warriner's Handbook

Personal Finance - McCalley

Course Outline

Week 1

Day 1 - Explain the purpose of the course and the areas to be covered.
Give students until Friday (day 5) to bring in:
2 job application forms
2 credit application forms
1 loan application (blank)
1 checking application

Day 2 - Explain the field of advertizing, its terms and techniques, and give examples in all areas

Day 4 - Students point out and/or write advertizing "come ons" or "draws" using propaganda devices.

Day 5 - Test over material

Week 2

Day 1 - Explain credit and its terms, types of lending agencies other than banks after going over tests from day 5.

Day 3-4-Work out actual credit forms offering choices to students.
Have instructor play job role of loan officer in finance company and charge account division.

Day 5 - Test over material

Week 3

Day 1-2-Explain the logic behind loans and investments of banks and credit unions.

Day 3-4-Have a role-playing situation on making loans
Students list assets, income, collateral
Teacher is lending officer (or have guest) and determine if loan will be made.

Day 5 - test over material.

Week 4

Day 1 - Explain the importance of personal budgeting and define each general division in a home budget.
Let students offer their suggestions and percentage of income (explain gross and net) to be assigned each area of the budget.

Day 2 - Students set up their budget by recommended percentages based on instructor's suggested gross income.

Day 3 - Evaluate in class discussion the best budgets.

Day 4-5-Explain the various taxes, forms and particulars of itemized deductions.

Week 5

Day 1 - Same as 4 and 5 of previous week

Day 2 - Fill out actual tax forms in all aspects
Explain W2-W4 forms, dependents, etc.

Day 3 - Finish tax forms
Instructor acts as I.R.S. agent and audits the tax form.
(or guest auditor)

Day 4 - Review

Day 5 - Test over budgeting and taxes

Week 6

Day 1-3-Explain the concepts of permanent or real life, medical, group, automobile, home and term insurance.

Day 4-5-Students fill out forms of insurance based on income and need.
problem and income designed by instructor
day 4 - group work and day 5-individual

Week 7

Day 1 - Guest speaker on insurance - its types and values are questions to be asked

Day 2 - Test over materials and insurance

Day 3 - Explain the concepts of job resumes and job interviews.

Day 4-5-Students write out job resumes

Week 8

Day 1-2-Have a role-playing situation over both types of applications
Teacher acts as personnel man and either hires or turns down prospect

Day 3 - Have a guest come in and interview student volunteers

Day 4 - Explain the concept of Mortgages, Land Contracts and Leasing

Day 5 - Have discussion on social values versus real values (based on personal income) in renting or buying.

Week 9

Day 1 - Go over abstracts, rental leases in class review and give test.

Day 2 - "Civil Rights and Responsibilities" discussion - lecture in class.

Day 3-5-Local agencies (civic, legal and social)
use either lecture and pamphlets or tour of the local area as a field trip
utilize guest speakers from agencies

BUSINESS ENGLISH

Phase 2-4

Course Description

Business English will cover skills essential to successful work in the field of business. Students will review and study in depth rules for correct punctuation, capitalization, spelling, and usage. They will learn to write letters that, as young graduates, they will be expected to write.

Achievement Level

Students should have a basic foundation in English grammar and an interest in the mechanics of the language.

Objectives

1. To make students proficient in writing gramatically and mechanically correct sentences and paragraphs
2. To make students confident in their ability to express themselves in writing
3. To teach students when and how to write the business communications that are a part of getting a job and of everyday living

Chief Emphases

The emphasis in this course is on improving language skills in grammar and mechanics to prepare students for advanced study where it is assumed that these skills have been mastered.

Materials

Stewart, Lanham, and Zimmer. Business English and Communications
Warriner's English Grammar and Composition
Webster's New Collegiate Dictionary

Course Outline

Weeks 1, 2, and 3

I. The class will read and discuss Part 1 of the text, "Words Work for You."

II. The class will read, discuss, and drill Part 4 of the text, "The Framework of Effective Communication".

III. The emphasis during these weeks will be on efficient use of the dictionary and on the correct use of the various parts of speech.

Weeks 4 and 5

I. The class eill read, discuss, and drill Parts 5 and 6 of the text, "Punctuation--The Writer's Signals" and "Capitalization, Abbreviations, and Figures".

Week 6

I. The class will read and discuss Part 7 of the text. "Writing Craftsmanship".

II. The activities in this section deal with revising unclear sentences to make them explicit, supplying smooth transitions, and achieving variety in word usage.

III. The class will read and discuss Units 37 and 38 in Part 8, Units 41 and 42 in Part 9, and Unit 58 in Part 10 of the text.

A. The units from Part 8 deal with approaches to take in writing a letter that will yield acceptance on the part of the reader.

B. The units from Part 9 illustrate qualities of effective letters (are concise, clear, complete, avoid jargon, etc.) and business letter form.

C. The unit from Part 10 explains how to compose a telegram and how to write minutes.

IV. Students will practice composing telegrams and writing minutes of a meeting.

Weeks 7 and 8

I. The class will read and discuss Units 52 and 53 in Part 9 and Unit 63 in Part 11 of the text. These units show how to write various letters used in seeking a job interview.

II. Each student will prepare a resume of his own job qualifications.

III. Students will practice filling out employment applications.

IV. Each student will write a letter of application for a job and letters requesting references, following up a job interview, accepting a position, thanking a person who has written a reference letter, and resigning from a job.

Week 9

I. Part 11 of the text deals with oral communication. As time permits, students will read and discuss Units 59, 61, 62, and 64 which are concerned with such things as good grooming and posture, enunciation and pronunciation, basic rules for meeting the public in person and by telephone, and proper conduct when participating in conferences and meetings.

Suggested Approaches and Teaching Aids

1. Use the study guide for Webster's New Collegiate Dictionary for drill on the use of the dictionary.

2. Use exercises in Warriner's English Grammar and Composition for drill on grammar and mechanics skills.

3. Conduct a short meeting with half the class while the other half of the class takes minutes. Switch roles to have everyone practice taking minutes.

4. Have each student compile a folder with 1) examples of all the letters he might need to write concerning employment and 2) notes about making those letters most effective. These letters and notes should be perfect in every detail.

GRAMMAR AND COMPOSITION

Phase 3-4

Course Description

Grammar and Composition is a course which includes a complete review of grammar, usage, sentence structure, and the mechanics of punctuation and spelling. There is emphasis on writing paragraphs and short papers to put to use the material studied. The course also includes the study of semantics and the development of the English language.

Achievement Level

This course is designed for the student of average or above average ability who is sincere in his desire to understand the language better and to improve his ability to use it.

Objectives

1. To provide a thorough review of the fundamentals of grammar and usage
2. To acquaint the student with more advanced techniques of sentence structure
3. To aid the student in using this knowledge in his writing

Chief Emphasis

The chief emphasis of this course will be on learning the basic structure of English grammar and in using this knowledge to improve the quality of the student's writing.

Materials

Warriner's, English Grammar and Composition, Complete Course, Revised Edition, Harcourt, Brace.

Scargill and Penner, Looking at Language, Scott, Foresman, and Company (Optional)

Course Outline

Weeks 1 - 2

1. Introduce methods and procedures to be used. Students are to be prepared to hand in all assignments. Class will consist of oral study, and assignments will mainly be drill over work covered in class.
2. Assign Spelling rules to be studied and a spelling test over twenty words to be given each week.
3. Assign groups to study and review for the class the various chapters in Scargill and Penner, Looking at Language. One group discussion is to be given each week.
4. Cover Warriner's Chapt. 1 and 2, "Parts of Speech" and "Parts of Sentences", and Chapt. 37, "Spelling." Diagramming may be taught to assist the student in achieving a clear understanding of the structure of the sentence.
5. Have the students write original sentences illustrating various parts of the sentence.

Weeks 3 - 5

1. Continue with a list of twenty spelling words each week. These should be words which the student will use in his writing.
2. Continue with the group assignments of the chapters in Looking at Language.
3. Cover Warriner's, Chapt. 4 and 5, "Phrases" and "Clauses". It will be necessary to furnish additional drill material.
4. Assign paragraphs to be written using each item studied.

Weeks 6 - 9

1. Continue with the spelling words each week. Vocabulary study should be a part of this area of study during the last part of the course.
2. Continue with group assignments of the chapters in Looking at Language.
3. Cover Warriner's, Chapters 33, 34, 35, "Capitalization" and "Punctuation."
4. Study Warriner's, "Part Two: Usage," Chapters 6, 7, 8, 9. Since there will not be time to cover all of this information thoroughly, the teacher will have to decide which sections would be of greatest value to the class. Diagnostic tests may be used to secure this information.
5. Have the students write short papers using the various items studied.

Suggested Approaches

1. Use supplemental drill material mimeographed from other texts such as Guide to Modern English whenever the need for further study is apparent.
2. Have students work in pairs on different assignments.
3. Have students work at the chalkboard often.
4. Use competitive devices such as row relays, team contests, and spell downs.

COMPOSITION

Phase 3-4

Course Description

Composition will help students develop basic writing skills in narration, description, and exposition. Students will be shown how to gather information to include in the theme and how to choose precise words to express ideas, once they understand the theme task involved in each assignment. Writing experiences will be based upon personal experiences, observations, and literature.

Achievement Level

The student should have some desire to improve his writing. A lack of mechanical accuracy will not preclude his enrollment in this class. The student should be able to read at least average tenth grade materials. Students with a good command of basic writing techniques should be guided into Composition 2.

Objectives

1. To reveal to the student how common experience is a vast and often unrealized source of material

2. To reveal to the student that the purpose of all writing is to communicate

3. To help the student become more precise in his choice of words and to help him realize the various shades of meaning that words have for different persons

4. To reveal to the student the difference between fact and opinion

5. To develop skills in narration, exposition, description and persuasion with which the student can express personal experience and observation in an informal style

6. To introduce to the student the skills involved in analyzing works of art

Chief Emphases

The style of the student's writing will be personal and informal; most of the content will have as its source the student's primary experience. No one mode of composition will dominate the assignments; rather work will be done in narration, description, exposition, and persuasion. Particular attention shall be given to the study of diction and the effective use of strongly connotative words and synonyms.

Materials

Writing As A Process of Discovery (I.U. Press)
Composition 10: Models and Exercises (Harcourt and Brace)
Composition 11: Models and Exercises (Harcourt and Brace)
Effective English Prose (L.W. Singer)
Writing: Unit-Lessons in Composition, Foundations Book B (Ginn and Co.)
Writing: Unit-Lessons in Composition, 1B, (Ginn and Co.)
Guide To Modern English, Ten, (Scott, Foresman)

Materials (Cont'd.)

The Rhetoric of Sentences (Holt, Rinehart, and Winston, Inc.)
Diction and Style in Writing (Holt, Rinehart, and Winston, Inc.)
Developing Writing Skills (Prentice-Hall, Inc.)
English Grammar and Composition, Warriner's 10. (Harcourt, Brace and World)
English Grammar and Composition, Warriner's Complete Course, (Harcourt, Brace & Co.)
The English Language, 10, (Harcourt Brace and Co.)
Writing and Language, (Harcourt, Brace and Jovanovich)

Filmstrips:

Methods of Beginning a theme
Methods of Arranging Paragraphs in a Theme
Transitional Devices in a Theme
Methods of Ending a Theme

Course Outline (9 weeks)

In this course there are five longer or major writing assignments required. However, the teacher is expected to demonstrate the principles required in each type of writing assignment through shorter assignments. These assignments are not specified but are left to the discretion of the teacher. The five major units follow.

Unit I. Descriptive Writing

Writing Assignment:

Theme 5 or 6 from Chapter 4, "Two Ways of Looking at People" from Writing as a Process of Discovery.

Material Useful in Fulfilling Assignment:

Composition 10: Models and Exercises, pp. 43-76.

Composition 11: Models and Exercises, pp. 41-85.

Guide to Modern English 10, pp. 213-214.

Guide to Modern English 11, pp. 115-117

The English Language 10, pp. 167-171

Writing: Unit Lessons in Composition 1B. Description aids listed in Index such as use of figurative language, simile, metaphor, analogy, etc.

Writing: Unit Lessons in Composition, B. Description aids listed in Index.

Suggested Approaches for this Unit:

Bring in objects for students to describe by using their senses.

Bring in pictures from magazines and/or slides and have students describe what they see.

Sensory exercises where students describe feelings, smells, sounds, and tastes of objects, records, etc.

Have students "describe" for a blind student or a deaf student.

Unit II. Narrative Writing

Writing Assignment:

Theme 10, 11, or 12 from Chapter 6 "Examining Events" from Writing as a Process of Discovery.

Material Useful in Fulfilling Assignment:

Composition 10: Models and Exercises, pp. 79-115.

Composition 11: Models and Exercises, Ch. 12 to 14.

Guide to Modern English 10, pp. 211-212.

English Grammar and Composition, Warriner's 10, pp. 323-240.

Unit III. Persuasive Writing

Writing Assignment:

Theme 15, 16, 17, or 18 from Chapter 8, "Controlling Tone" from Writing as a Process of Discovery.

Material Useful in Fulfilling Assignment:

English Grammar and Composition, Warriner's 10, pp. 318-323.

Writing: Unit Lessons in Composition, B, Ch. 16.

Writing: Unit Lessons in Composition, 1B, Ch. 16.

Composition 10: Models and Exercises, pp. 173-180.

Composition 11: Models and Exercises, pp. 1-5-277.

The English Language, 10, pp. 164-166.

Guide to Modern English, 10, pp. 214-215.

Developing Writing Skills, pp. 248-166.

Newspapers: Editorials, Letters to the Editor, Feature Columns which attempt to influence the readers, and Nat'l. Observer.

Magazines: Saturday Review, Harper's, etc.

Suggested Approaches for this Unit:

Write an imaginary letter to the editor of your school newspaper on a subject of current concern to a number of students: open vs. closed lunch, enlarged powers for the student government, dress codes, girls participating on boys athletic teams, etc.

Select a candidate in a school, local or national election, and try to convince your readers that they should vote for him.

Write an essay of opinion on some community issue or some historical issue.

Write a composition persuading your readers to try one of the following activities, or one of your own preference: raising a garden, learning to swim, writing for the school newspaper, working at a part time job, etc.

Try to persuade your reader that a certain trend, product, issue, or popular idea is ridiculous.

Organizational pattern to be stressed:

I. Introduction
   A. Arouse interest
   B. Provide background for understanding the problem.
   C. State your position on the problem.

II. Body
   A. Present reasoning and evidence to support your position.
   B. Examine results if no action is taken or if another course is followed.

III. Conclusion
   A. Re-emphasize your main points.
   B. Restate your position and possibly reinforce it by showing the results of your solution.

Unit IV - Explaining A Process or Definition

Writing Assignment:

Theme 7, 8, or 9 from Chapter 5, "The Audience Responds" from Writing as a Process of Discovery.

OR

Theme 13 or 14 from Chapter 7, "Defining Words" from Writing as a Process of Discovery.

Material Useful in fulfilling Assignment:

Writing: Unit Lessons in Composition, 1B pp. 39-49. for definition and pp. 64-69 for explaining a process.

English Grammar and Composition, Revised Edition Complete Course, pp. 344-408.

Guide to Modern English 10, pp. 90-116 for definition.

Guide to Modern English 11, pp. 23-39 for definition.

Composition 10: Models and Exercises, Chapter 20 for explaining a process.

Composition 11: Models and Exercises, Chapter 19 for explaining a process.

Suggested Approaches for this Unit:

Methods of defining: dictionary, other sources, origin, comparison, contrast, example.

Words to be used for definition theme: good, evil, inflation, propaganda, democracy, republic, monarchy, radical, conservative, liberal, communism, religion,man, pantheism, occult, superstition.

Unit V. Analyzing Literature

Writing Assignment:

An analysis of any short story or poem to be selected by the teacher.

Material Useful in Fulfilling Assignment:

Composition 10: Models and Exercises, Section VIII, "Writing About Literature," pp. 211-228.

Composition 11: Models and Exercises, Section VI, "Writing about Literature", pp. 237-276.

Writing and Language, Part V, "Writing About Literature", pp. 223-283.

Suggested Approaches and Teaching Aids

1. The basic text to be used in the teaching of Introduction to Composition is *Writing As A Process of Discovery*. The teacher should be aware of the six steps used in the approach suggested in this text:

   A. Finding information to include in the theme and choosing precise words that will stimulate an emotional response in the reader.

   B. The assignment

   C. The actual writing

   D. Revision

   E. Evaluation

   F. The study of sample themes

   He should also be aware of the nature of each of the assignments suggested in the text.

2. Although the units of this course are arranged in a particular order, the units may be used for varying lengths of time and in a variety of sequences. This flexibility enhances the quality of the instruction.

3. In evaluating papers, the teacher should remember that the standard for excellence is built into the purpose of the theme task. He should write at least one full paragraph of comment on each theme, giving at least two or three specific reasons why he thinks it is a good theme, a poor theme, or an acceptable one.

4. All themes will be written in class. Sentence fragments, run-on sentences, faulty punctuation, bad spelling, and other mechanical errors should be corrected by the teacher as the students are writing the themes.

5. Students should exchange papers for critical analysis as often as possible.

6. Work on particular sentence skills should be decided upon by the teacher. The teacher should be guided in this task of improving such skills by the particular class he is teaching.

7. The models for the different types of composition suggested in the course outline are suggestions only. The teacher may use any models he finds effective.

8. The short story or poem about which the last composition is to be written is to be selected by the teacher.

9. The filmstrips and other audio-visual aids should be used at the time the the teacher feels they will be effective.

FOCUS ON LANGUAGE

Phase 3-4

Course Description

This course is designed to arouse in the student a feeling for words and their importance in communication. It covers four main areas: semantics, vocabulary, grammar, and dialects. Attention is also given to the development of the English language, levels of language, "body language" and figurative language.

The semantics unit will consider the relationship between language and man in life, in politics, in advertising. The vocabulary unit will encourage students to enlarge their vocabularies, not only by learning words in weekly chapters in Vocabulary for College or similar booklets but also by learning 50 basic Greek and Latin roots from which many English words are formed. The grammar section covers the operation of the language in its sentence structure, and the dialects unit explains development of the language and resultant regional variations.

Achievement Level

The student should be an above average reader with an active curiosity about words and the way the English language operates.

Objectives

1. Understanding of the ways in which words affect people, leading to the student's intelligent efforts to communicate with others more effectively
2. Understanding of the grammatical system of English, leading to the student's efforts to write more concise, clear sentences.
3. Visualization of language as a fascinating field of study because of its history, its infinite variety, and its potential for influence in the world.

Chief Emphases

The underlying theme is that words and their symbols and connotations are basic to us all. "The limits of my language mean the limits of my world."--Ludwig Wittgenstein.

Materials

Film: "Language: Our Debt to the Past"
Records: "Our Changing Language"
"Spoken English"
"My Fair Lady"
Filmstrips and games: SeMANtics--Language and Behavior (Concept Media, 1500 Adams Ave., Costa Mesa, Calif., 92626)
"Canterbury Tales"
Books: Blumenthal, Frank, and Zahner (eds) Living Language 11
Brown, Marion Marsh Learning Words in Context
Corbin and Perrin Guide to Modern English, Upper Years
Diederick and Carlton Vocabulary for College A, B, C or D
Littell The Language of Man 6
Warriner's English Grammar and Composition, Complete Course and test books
Witty and Brotberg Developing Your Vocabulary

Course Outline

Week 1

I. Introduce Vocabulary for College booklet. Suggested plan for the nine weeks is to introduce a unit on Monday, discuss sentences on Wednesday, and test on Friday.

II. Present SeMANtics filmstrips and discuss social implications of language. Use poster which comes with kit to test students on jumping to conclusions.

Week 2

I. Assign readings from the *Language of Man 6* to accompany or follow filmstrips. "How Words Change Our Lives," "Symbols" (p. 17) For interesting applications, see Hayakawa, *Language in Thought and Action*, pp. 32-37.

II. "Euphemism; Telling It Like It Isn't" *The Language of Man* p. 37.

III. Connotation--*Guide to Modern English*, pp. 90-95.

Week 3

I. Use "Slurs in Language" *Language of Man 4* page 9

II. Read "Non-slanderous Political Speech" *Language of Man* to class. On previous day give ditto list of words for vocabulary so students will be sure to get the point.

III. "Politics and the English Language" *Language of Man 6*, p. 43
"The Language of War" *Language of Man*, p. 55

IV. Vocabulary study

Week 4

I. "Language and Race" *Language of Man*, p. 63
"Language of Advertising" *Language of Man*, p. 83

II. Have students write theme on one of these subjects: Language as it pertains to politics, war, race, or advertising.

III. Test on semantics unit.

Weeks 5 and 6

I. Dialects U.S.A. Chapters 1, 3, 4; "American English" *The Language of Man*, p. 135.

II. Records: "Spoken English" and "My Fair Lady"

III. "Changes in the English Language" The Language of Man 6

IV. "Exploring the Backgrounds of English" Developing Your Vocabulary p. 86 (additional material in Warriner's 10, chapter 30)

V. Use record "Our Changing Language" and film "Our Debt to the Past"

VI. "Introduction--A Challenging Heritage, the English Language" vii-x Brown's Learning Words in Context

VII. "Canterbury Tales" filmstrip and record gives first modern English and then middle English version of Chaucer as students follow scripts.

VIII. Test on dialects and development of the English language.

Week 7

I. Parts of Speech, Warriner's Complete Course, Chapter 1

II. Parts of the Sentence, Warriner's Complete Course, pp. 22-34

III. The phrase, Warriner's Complete Course, pp. 35-51.

IV. Subordination of present participles, past participles, gerunds, infinitives and appositives, Living Language 11, pp. 247-258.

Week 8

I. The clause, Warriner's Complete Course, pp. 55-62.

II. Subordination with adverb clauses, Warriner's Complete Course, pp. 211-215. Subordination with adjective clauses, Warriner's, pp. 234-238.

III. Effective use of simple, complex, compound sentences Guide to Modern English, Upper Years pp. 208-216.

IV. The process of reduction, Living Language 11, pp. 258-262 or Warriner's Complete Course pp. 258-265.

Week 9

I. Sentence variety, using all structures and patterns studied. Warriner's Complete Course, pp. 268-278 or Living Language 11, pp. 263-266.

II. Parallel structure, Living Language 11, pp 303-308.

III. Review word families and prefixes and suffixes. Give test on the fifty roots that students have been learning throughout course. Compose new words from these roots and have them guess answers, using their knowledge of roots and stems.

IV. Test on grammar unit.

Suggested Approaches and Teaching Aids

1. Use test booklets that accompany Vocabulary for College booklets. Much work from this series may be assigned to be done independently. Pronounce each word aloud, however, at the introduction of each new chapter.

2. Excellent materials are available in other books in the Language of Man series. The teacher should have a desk copy of each of them. Include readings on cliches, gobbledygook, slang and satire as time permits.

3. Shaw's Pygmalion may be used if time permits to illustrate differences in dialect. Perhaps some students would not need to spend as much time on the grammar unit and could instead read and discuss Pygmalion in a small group.

4. Concept Media's SeMANtics kit includes five simulation "games" which might help some students to conceptualize the role of language in human behavior. They help students to see the falsity of stereotypes and to recognize fallacies in thinking. The set is available separately for $25.00.

References

Alexander, Henry, The Story of Our Language
Dean, Leonard F. and Kenneth G. Wilson, Essays on Language and Usage
Hayakawa. S. I. Language in Thought and Action
Jenkinson, Edward What is Language? Indiana University English Curriculum Study Series
Malmstrom, Jean Language in Society
Pooley, Robert C. Teaching English Grammar
Shaw, George Bernard Pygmalion

WRITING THEMES ABOUT LITERATURE

Phase 3-4

Course Description

This composition course is designed to help students face the task of writing about literature. Theme assignments include the summary, the report, the character analysis, and aids on taking an essay examination. Students will view models and use literary works as the basis for theme assignments.

Achievement Level

The student taking this course should have the desire to improve his writing. A lack of mechanical accuracy will not preclude his enrollment in this class. Because several literary works will be examined, the student should be able to read and comprehend at or above his grade level.

Objectives

1. To develop skills in summarization, reporting, analysis and evaluation
2. To encourage the student to revise until he feels he has done his best
3. To stress the importance of organization of ideas
4. To encourage the student to make his own decisions about the quality of his written work
5. To improve the student's ability to take essay examinations in literature

Chief Emphases

Students will be shown how writing is a building and remodeling process. Main concerns will be the organization, content, and revision of the written works. The literature used in the models and assignments will not be viewed because it represents great literature; instead, the literature will offer technical advice and samples for the student's own use. Emphasis will be placed on individual problems the student encounters while writing.

Materials

Advanced Composition: A Book of Models for Writing (Harcourt, Brace, and World)
Writing: Unit Lessons in Composition 1B (Ginn and Company)
Writing: Unit Lessons in Composition B (Ginn and Company)
Roberts, Writing Themes About Literature (Prentice Hall)
A Short Guide to Writing About Literature (Little, Brown and Company)
Effective English Prose (L.W. Singer Company)
Newspapers
Available short story anthologies

Course Outline

The Summary *

This unit is designed to help students organize ideas in a clear, concise, and orderly manner. The following chapters offer suggestions, and the exercise supplies the practice.

I. Writing Themes About Literature. Chapter 1, "The Summary Theme"

II. Writing: Unit Lessons in Composition 1B Chapter 18. "Compress and Expand Your Writing"

III. Exercise: Students can use magazine and newspaper articles on which to base their summaries.

IV. (Optional) Student's may summarize the four sections in Steinbeck's The Red Pony.

The Report*

This unit is designed to give students the opportunity of examining the worth of material. The following chapters and assignment show students how to take information and explain its purpose for the particular assignment.

I. Writing Themes About Literature. Chapter 2, "The Report, or General Critique of a Literary Work"

II. Advanced Composition: A Book of Models for Writing. Chapter 5, "Report and Analysis"

III. Writing: Unit Lessons in Composition 1B. Chapter 4, "Report Information Accurately"

IV. Exercise: Compile reports from magazines and newspaper articles.

The Character Analysis*

This unit is designed to help students describe a character in a literary work. Students will be shown how the author gives clues to the character's description that go beyond the simple physical appearance. The following chapters and assignment will serve as aids.

I. Writing Themes. Chapter 6, "The Theme of Character Analysis"

II. Writing: Unit Lessons B. Chapter 3, "Create an Image Through Connotations"

III. Exercise: Divide students into groups with each group reading a different short story. Have students write a character sketch on a character of their choice. Choose one or two sketches in each group to mimeograph and let students evaluate the sketch as to the total picture it gives of the character.

The Evaluation*

This unit is designed to aid students in making value judgments by combining examples and opinion.

I. Writing Themes. Chapter 15, "The Theme of Evaluation"

II. Advanced Composition. Chapter 8, "The Critical Essay: Literature"

III. Writing: Unit Lessons 1B. Chapter 22, "Make Careful Use of Fact and Opinion"
Chapter 23, "Support Conclusions with Evidence"

IV. (Optional) Students may continue with The Red Pony and combine summary with evaluation.

V. Exercise: Students may choose a short story to evaluate.

Poetry

This short unit is designed to examine various aspects of poetry. Through discussions of several elements (figurative language, imagery, sound and rhythm, etc.) students may overcome some of their dislike for the poetic form. Students may bring in some of their favorite poems for discussion.

I. Writing Themes. Chapter 13, "A Prosodic Analysis of Poetry"

II. A Short Guide to Writing About Literature. Chapter 5, "Poetry"

III. Direction of discussion and assignments might include paraphrasing, imagery, figurative language, symbolism, sound and rhythm.

Comparison and Contrast

This unit is designed to aid students who must look at two different works and find similarities and differences in them.

I. Writing Themes. Chapter 7, "The Comparison-Contrast Theme"

II. Writing: Unit Lessons B. Chapter 15, "Develop Topics by Comparison"

III. Writing: Unit Lessons 1B. Chapter 19, Develop Meaning Through Comparisons"

IV. Exercise: Have students choose two articles on the same subject, person, issue, etc., and compare and contrast the articles.

Style

This unit will give the student a chance to examine various styles authors use. It also provides for students to examine their own styles and can show how to make their writing more readable.

I. Writing: Unit Lessons 1B. Chapter 6, "Write Sentences that Specify"
Chapter 7, "Vary Your Sentences"
Chapter 8, "Contrast Ideas in Balanced Statements"
Chapter 25, "Link Sentences with Connectors"

II. A Short Guide to Writing. Chapter 2, "Style and Format"

III. Writing Themes. Chapter 14, "The Theme of Analyzing the Style in a Short Section of Prose"

IV. Exercise: Have students pick a section of prose from a short story, magazine article, or newspaper editorial to examine for author's style.

V. (Optional) Have students choose one of their own papers from a previous assignment to be analyzed for style and readability.

Literature Examinations*

This unit will summarize techniques developed in previous assignments. Also the following chapters will be useful.

I. Writing Themes. Appendix A. "Taking Examinations on Literature"

II. Writing: Unit Lessons 1B. Chapter 15, "Use Examples to Illustrate Ideas"

Chapter 12, "Concentrate on Paragraph Beginnings"
Chapter 20, "Write Purposeful Paragraph Endings"

III. Advanced Composition. Part Four: "Models Without Analysis"

Final Examination

Suggested Approaches and Teaching Aids

1. *Indicate the assignment is highly recommended as part of the nine week course. In the time remaining, the teacher may choose from the other assignments.

2. The course is loosely structured in specific books for writing assignments. A search in the English book rooms will result in sufficient material for assignments. Magazines and newspapers offer plentiful material for writing assignments.

3. Most selections for theme assignments can be found in Advanced Composition: A Book of Models for Writing. The teacher may use any selections he finds effective for the unit.

4. The book Writing Themes About Literature should be used as a primary source for the teacher. Most of the examples are too advanced for the students; however, the teacher can adapt the information for class use.

5. In evaluating the assignments, the teacher should examine the development of the theme task and suggest ways of improving the total effect of the paper. Mechanics should be of least importance. Effective English Prose may be used if individual grammar work is necessary.

6. The use of cassette tapes to record teacher comments can save time and increase the personal contact with the student. Individual problems can be pointed out to the student and suggestions for improvement come more readily when the teacher can say rather than write and "red pencil."

7. Students should exchange papers for critical analysis as often as possible.

8. The student should keep a notebook or folder for his writing assignments. Charts can be kept to record his problems and his improvements.

9. The student should set goals for himself. Writing improvements might include organization of ideas, style, content, mechanics, etc.

10. The student should be encouraged to revise until he is satisfied that he has done his best for the particular assignment. See Writing: Unit lessons in Composition 1B, "Revise What You Write," pp. 124-125.

11. Have the student grade and evaluate his own assignments. The evaluation is to be kept in the notebook and compared with that made by the teacher. This should provide the student with a chance to recognize his own weaknesses.

WRITING THEMES ABOUT LITERATURE - ALTERNATE

Phase 3-5

Course Description

In this course the student will be taught to write themes on literature. The assignments will be based upon the varied aspects of a literary work -- plot, character, point of view, setting, and theme. The student will also be taught to write a theme comparing and contrasting works of literature. In the final unit in this course, the student will learn how to take exams in literature. This course would be excellent preparation for all students planning to enroll in Phase 3-5 literature courses.

Achievement Level

The student should be reading at the tenth grade level or above. He should be able to analyze literature and desire to improve that skill. He should be interested in learning to effectively express his interpretations of literature in writing.

Objectives

1. To aid students in improving their reading and writing skills
2. To provide students with clear directions and short examples similar to the themes they are expected to write in literature classes
3. To integrate the teaching of literature and the teaching of composition
4. To promote the love of literature by helping students to analyze the techniques literature employs

Chief Emphases

The improvement of writing skills especially as they relate to literature is the chief emphasis of this course.

Materials

Roberts, Edgar V. Writing Themes About Literature

Maline, Berkley The Literature of America, Volume 3, Modern Fiction.

Course Outline

Weeks 1, 2, and 3

I. The Theme of Character Analysis

   A. Writing Themes About Literature, pp. 10-20.

   B. Write a theme of character analysis on one of the following from Modern Fiction.

      1. Rosicky in "Neighbor Rosicky"

   2. Rife or Nancy in "Early Marriage"
   3. Elisa in "The Chrysanthemums"
   4. Walter Mitty in "The Secret Life of Walter Mitty"

II. The Theme on Setting of a Literary Work

   A. Writing Themes About Literature, pp. 40 - 51.

   B. Write a theme about the setting of a literary work using one of the following from Modern Fiction.

      1. The wilderness in "To the Mountains"
      2. The poverty and dullness in "The Egg"
      3. The Mexican-American ghetto in "The Wonderful Ice Cream Suit"

Weeks 4, 5, and 6

I. The Comparison-Contrast Theme

   A. Writing Themes About Literature, pp. 70-78.

   B. Write a comparison-contrast theme using one of the following from Modern Fiction:

      1. Paul in "Paul's Case" and Brooks in "Fourth Down"
      2. The theme of "Winter Dreams" with that of "The Far and the Near"
      3. The elderly ladies in "A Visit of Charity" with the old lady in "A Christmas Memory"

II. The Theme About a Literary Work as it Embodies an Idea

   A. Writing Themes About Literature, pp. 52-61.

   B. Write one theme about ideas in a literary work using one of the following from Modern Fiction:

      1. The idea of waste and brutality inherent in war in "The Old Man at the Bridge."
      2. The idea that art distinguishes men from beasts in "The Portable Phonograph"
      3. The power of love in "A Tree, A Rock, A Cloud"
      4. The lack of communication in "Total Stranger"

Weeks 7, 8, and 9

I. The Theme of Evaluation

  A. Writing Themes About Literature, pp. 178-187.

  B. Students may select any short story from Modern Fiction to write a theme of evaluation.

II. Taking Exams on Literature

  A. Writing Themes About Literature, pp. 198-207.

  B. Teacher may select any short stories from Modern Fiction to use for a practice test.

Suggested Approaches and Teaching Aids

1. Some of the explanations and sample themes in Writing Themes About Literature are difficult and the teacher should be able to simplify these explanations.

2. Although certain units from Writing Themes About Literature have been selected, others may be substituted if the teacher feels they will be of more value to the students.

3. Although units from Writing Themes About Literature appear in a certain order, they may be taken in any order the teacher desires.

4. Certain stories from Modern Fiction have been suggested for specific types of assignments. For example, the use of "The Egg" is suggested for the theme on setting of a literary work. The teacher, however, may select any stories he wishes as basis for any of the themes.

5. If time begins to run short and not all of the assignments can be fulfilled, the teacher is at liberty to delete one unit of his choice.

6. It is asssumed that students in this course have a good command of the English language. Any work on grammar, spelling, and punctuation will be determined by the teacher after correcting each of the theme assignments.

7. The teacher will need to include very little extra work on structure of the theme as theme structure is included in each of the assignments in Writing Themes About Literature.

CREATIVE WRITING I

Phase 3-5

Course Description

Creative Writing is for those who wish to express themselves creatively and imaginatively in such literary forms as the short story, poem and one-act play. Individual interest and talent will determine the writer's field. Continued reading, as well as the keeping of journals, will be encouraged as sources of ideas for expression. Techniques to aid the student in expressing himself will be studied. All will be encouraged to enter their work in contests and for publication.

Achievement Level

The student should be of at least average ability in grades 10-12 and in addition should have a creative imagination and a desire to better himself in the field of writing.

Objectives

1. To provide an outlet for the individual who has something to say and desires to say it creatively
2. To encourage the student to master those writing techniques which might aid him in writing more effectively and artistically
3. To develop within the student a greater sensitivity to his surroundings
4. To establish criteria by which the student can more objectively evaluate the work done by himself and his peers

Chief Emphases

The chief emphases will be to foster free expression of the creative and imaginative mind and to provide the guidance necessary to produce effective and artistic literary expression. Rather than teaching the student how to write, the emphasis will be on teaching the student how to teach himself to write.

Materials

Norton and Gretton: Writing Incredibly Short Plays, Poems, Stories
(Harcourt Brace)

Course Outline

Weeks 1 to 4 (Emphasis on poetry)

1. Discuss "Creative Process" and work towards a definition of creativity.
2. Introduce methods and procedures to be used. Students are to hand in a written piece each Monday. A final project of longer length is to be handed in during the last week of the course.

3. Work on various aspects of poetry and various kinds of poems throughout this period, to include: haiku, diamonds, cinquains, monometer poetry, noun-verb poems, metaphoric definitions of abstract terms, concrete poetry, found poetry. Also, such aspects of poetry as: language (strong verbs, vivid adjectives, imaginative and unique words, made-up words); special effects (onomatopoeia, alliteration, assonance, consonance, rhyming, etc.); metaphoric language (metaphor, simile, personification); images; compression; sensory language.

Weeks 5 to 9 (Emphasis on prose)

1. Discuss techniques of poetry writing used in other kinds of writing.

2. Read and discuss Introduction to short story writing section of *Writing Incredibly*, etc.

3. Read, discuss, and do writing activities in Chapters 1 through 9 in short story section of *Writing Incredibly*, etc. to include sketches of objects, scenes, or abstracts, character description, point of view, mood and tone sketches, autobiographical account, story ideas and conflict, story openings, short-short stories with a surprise ending.

4. Culminate this period with the writing of a short story of at least 2,000 words to be used as final project. Students have option of choosing collection of poems in polished form for final project or other type of work of their choice (writing a children's book, illustrated book of definitions or poetry, or you-name-it).

Suggested Techniques

Poetry

Make clear these points: A poem need not have a pronounced rhythm and meter.
A poem need not rhyme.

Haiku and Tanka

Haiku - 17 syllables of three lines (5,7,5)

Tanka - 31 syllables of fine lines (5,7,5,7,7)

Points: a picture or image of something simple usually suggests a season or month of the year no rhyme

Cinquain - First line: A word for the title
Second line: Two words to define or describe title
Third line: Three words to express action
Fourth line: Four words to express feeling or personal attitude
Fifth line: Repeat first line or give a synonym or a "summing up" word

Good subject matter: nature, current fads, problems.
Syllable cinquain - 5 lines with 2,4,6,8 and 2 syllables. Each line builds in syllables and meaning, like a crescendo in music.

Name poems

Name is spelled vertically with each line containing a word or phrase that begins with that letter:

Fun-loving and friendly
Restless
Affectionately critical at times
Noticing everything

Can include attitudes, habits, strong and weak points, physical characteristics

Noun-verbs

Poem consists of two word, noun-verb lines. Last line may be one word or two

Example:
Sirens screaming
Lights flashing
People running
Children shouting
Wood cracking
Glass breaking
Water gushing
Flames leaping
Smoke pouring
Fire!

Subject matter suggestions:

- A scoring play
- A winning race
- A family situation
- A problem resolved
- An accident
- Rock festival

Concrete poetry

Regard words as visual elements drawing meaning from appearance in print, pattern and shape on the page.

Poems that move

Word placement, even letter placement demonstrates and dramatizes movement and meaning within the poem.

Example: "Pup"

Stealth i ly
he stalks   his prey
first one foot
and then another
toward his innocent pawn.

Suddenlyhesprings!

The rubber duck
has no luck.

Other examples abound (see E.E. Cummings)

Tense Experience Poem

Recreate a tense, moment by moment, experience. Use Columnar form.

Composed of:
- opening situation -- conflict, challenge, tension
- orderly arrangement, step by step, of tight sequence of actions
- becomes progressively more tense
- concluding climax and resolution
- columnar form

Example: "Foul Shot" by Edwin A. Hoey

Moment Poems

A picture of a moment.
Brief.
Meditative, reflective.
Loneliness; silence.
Need not rhyme.

Ink Poems

A shape of ink to be interpreted.

Simply blow at a blob of ink.

Work with one blob or several.

Distance from blob, intensity of stream of air, angle of stream of air important.

Much experimenting. Different colors might relate to the interpretation.

Nonsense word poems

Model: "Jabberwocky" by Lewis Carroll

Show how nonsense words are created.

Sound of the word suggests its meaning: the thing, the action, the adjective, the adverb.

Nursery rhymes revisited

Star light, guns bright,
First tank I see tonight.
I wish I may, I wish I might
Have the gift of life through the night.

PROSE

Journal

Keep a daily journal for a few weeks.
Allow seven minutes daily class time for writing entry or ask for a 10-15 minute entry outside class. Ignore mechanics (grammar, spelling, etc.)
Encourage sincerity. Don't be afraid to express emotions or to be personal.
Reflect on self, on one's relationship to people and events around self.
Go beyond simply recording a catalogue of daily external events.
Write spontaneously. Write for yourself, not teacher. Consider nothing out of bounds as meterial since only you will see this journal.
What is written might be material for later writing assignments.

Student might find a particular event or trend or series of events for an intensely personal short story later.

"I Remember"

List 35 things in your life you remember. Keep as a page in your journal to be referred to later.

Choose one of these events to be expanded into a sketch. Try to describe this moment or event graphically, using an appeal to as many senses as possible, and giving dialogue or spoken words wherever appropriate.

Turning Point

Referring to journal or "I Remember" list, recount that phase of your life which was climaxed by a particular crowning event -- something that caused you to change your outlook on life or your attitude toward something.

Senses

Sounds -- Models: Sounds on the campus of a private school (A Separate Peace, John Knowles), pp. 25-6 in Pictures for Writing
Sounds in Dilsey's kitchen (Sound and the Fury, Wm. Faulkner) p. 26 in Pictures for Writing

Exercise: Sounds in any classroom
Sounds upon waking up early in the morning
Sounds in your mother's kitchen

Smells -- Smells in locker room (A Separate Peace, John Knowles) p. 34 in Pictures for Writing.
Exercise: Smells moving from department to department in a large department store or dime dtore.

Touch -- Exercise: Describe the feel of hot and cold water, soap and bubbles, your wet hands rubbing together, the dry towel--washing your hands.
Could be combined with other senses like smell and taste.

Exercises in sense awareness: "Sounds I like", "I like soft things" "Smells I Like" "I Like October" "Walking to School this Morning"

Personification

Choose an object and have it tell its own story in the 1st. person (doorknob, bulletin board, light bulb, traffic light, etc.)

Mood

Descriptions of places can do more than serve as background for a story's action; they can set mood or emotional tone for the whole story.

Models: 1st. paragraphs of "Fall of the House of Usher"
excerpt from "Rugby Chapel" by Matthew Arnold, p. 52 in Pictures for Writing

Subject matter: The attic, deserted corridor after school, empty house, etc.

Death

1) My first encounter with death
2) Letter from someone who has died (friend, neighbor, well-known person)
3) Write your own epitaph. Models could be taken from Spoon River Anthology

Animals

1) Character sketch of a pet or some animal; describe it as a unique personality

2) Nonsense animals. Describe one of these: the orc, the barrow ewight, the ent, the mimsy, tiki, grumble-bumble

Narrative

1) Eye-Witness Account -- Write as an observer, not a participant of a disaster (tornado, auto wreck, etc.) Write as a kind of "You Were There," broadcaster type of account.)

2) Eye-Witness Account of Historical Happening.

3) A New Experience Narrative -- Visit a place you have never been, attend an event you have never witnessed (mental hospital, school for retarded children, dog show, religious revival, etc.)

4) Unrelated objects -- Bring together three seemingly unrelated objects, set them side by side, and ask students to combine them into some meaningful relationship in a story. (ex. magazine, key, crumpled paper bag)

5) Family History -- Write in 3rd. person a story of your own birth. Interview parents and others. Requires research. Should be assigned at least a week or two weeks ahead. May be illustrated with pictures.

Interview

Interview someone about his or her work or hobby. (example: custodian, cafeteria personnel)

Interior Monologue

Talking to self about a situation (troubled, annoying, sad, happy, etc.)
Make up a character whose manner of thinking and speaking you feel confident you can imitate. Imagine him in this particular situation. Write down what he is saying and feeling during that situation. (Model: "The Waltz" by Dorothy Parker)
Use idiom, incorrect grammar, fragments, "Well," "Yeah," etc.
Example: teacher talking with parent, student encountering new teacher or principal, player listening to coach's chalk talk.

Socratic Dialogue

Let two voices, A and B, discuss/argue some controversial issue.
Forces a student to see both sides of a controversial issue.
Examples: some school issue, death with dignity (euthanasia), age of majority, interracial marriage, professional army over draft.

Point of View

Select a newspaper account of an event or a newspaper photographed event involving 2-3 persons. Let the newspaper account or the photograph head your paper. Then write a brief story account of the interior thoughts of the various persons, assuring that 2-3 different points of view are given.

Drama

Exchange of dialogue between 2-3 persons overheard on the bus, in the cafeteria, in the household. No narrative.
Must be natural, including idiom, slang, swearing

Song Lyric Mini-Drama

Put together a mini-drama using the lyrics of a popular song.
Three scenes: complication, tension, resolution; two scenes: problem, resolution.

Parody

Write a parody of something serious in history, or literature.
________: How It Really Happened
What Really Happened at __________
Model: Richard Armour

Correspondence

Invent a series of letters exchanged between people on a crucial matter between them. Let the letters reflect an evolving of ideas, a change of attitudes.

Examples: parent-son/daughter (a situation of stress)
soldier-parent
college student - boyfriend or girlfriend back home
aged person in nursing home - son or daughter
child at summer camp - parents
(May be serious or humorous)

Description of a Place

Use a picture or the real thing.
Select significant details to make the place real, vivid: particular objects, colors, shapes, shadows, names, sounds, smells, feelings.

Directions

Write directions for a visitor telling how to drive or walk to your home from the bus stop. Do more than instruct him to turn left, right, etc. Give him vivid descriptions of buildings, scenes, sights, sounds he will pass along the way.

Definitions

Make a list of defininitions for some abstract quality (love, revenge, frustration, bitterness, embarrassment, etc.) (See English Journal, '71, 1119)

Describe Types

Write a description of the types of some things, persons, actions, etc.
Examples: handshakes, sneezes, smokers, knockers on doors, nose blowers, laughs, smiles.

Response to Film

Write an impressionistic response to a short film.
Be careful to say nothing beforehand that might slant their response.
Merely view. Then write about it.
What are your feelings toward it? How do you react to it? How does it move you?
Does it lead you to any thinking?

Films: "Pigs", "Dream of the Wild Horses", others as recommended by Mr. Myers at S. B. Public Library or by SBCSC Audio Visual Dept.

Writing to Music

Play a record. Have students write a story based on their feelings as they listen to it. ("The Moldau" is a good classic record for this; synthesizer music would be good for a science fiction mood)

CREATIVE WRITING II

Phase 4-5

Course Description

Creative Writing II provides an opportunity for those who have had Creativity I to specialize in a writing area. The course will be conducted as a writing seminar, and students will work as a class or individually, depending on the needs and desires of the class. Students will be expected to provide much of their own resource material.

Achievement Level

The student should be reading at the eleventh or twelfth grade level and have had experience in creative writing.

Objectives

1. To offer the student the guidance and opportunity to concentrate on one or two creative writing projects
2. To encourage writing for publication
3. To have students acquire the discipline for revision
4. To help students find resource material
5. To provide guidance for individual needs

Chief Emphasis

The chief emphasis will be to write and discuss the student writing rather than reading or lecturing about writing.

Materials

Division of Scholastic: Literary Cavalcade
West: On Writing be Writers
(suggested resource book) Sparke and McKowen: Montage

Course Outline

I. Introduce the course.

  A. Have the students write their own goals for the nine weeks and what they expect from the course.

  B. Explain the course requirements:

    1. Write one or two creative writing projects for the course.
    2. Send one project to a journal or contest.
    3. Compile a class magazine if the class desires.
    4. Maintain a journal.

II. Spend class time on short writing experiments and discussions on the student writing. Allow at least two days a week for work on the course projects.

Suggested Approaches

1. Try to supply materials and guidance for the individual needs of the students.
2. Maintain a workshop atmosphere.
3. Ask the class to help plan the course and writing assignments.
4. Encourage art work with their writing.
5. Have them keep a journal and occasionally write about an item from the journal.
6. Have students read their papers to the class. Class members may comment or suggest other possibilities to the students.
7. Emphasize revision.
8. Keep writing assignments short. Avoid any writing assignment outside of class except the nine weeks' project.
9. Have an individual conference with each student at least once a week.
10. Explore all areas of writing and experiment with different approaches. Some possibilities are:
    a. character sketches of classmates first in essay form and then rewritten in poetry form.
    b. descriptions of an object without mentioning the object.
    c. converstaions between animate or inanimate objects.
    d. observations of children, animals, old people, etc.
    e. subjective papers changed into objective papers.
    f. tone and point of view changes with same papers.
    g. read newspaper articles and have the students jot down anything that comes to their minds. From the ramblings they may write an essay, dialogue, story or poem.
    h. word games.
    i. acting out of emotions and then writing about the experiences.
    j. role-playing-situations set up by the teacher or situations from the student writings.
    k. allow a choice of writing form with most assignments.

WRITING ABOUT LITERATURE

Phase 4-5

Course Description

This course will concentrate on helping students to solve problems in writing papers which analyze poetry, novels, short stories, and plays. The relationship between careful reading and critical writing will be stressed. Students taking high phase literature courses and planning to attend college will find the course especially valuable.

Achievement Level

The students electing this course should have a serious desire to learn the skills of critical writing and the art of thoughtful penetrating reading. To explore the dimensions of literature demands imagination and enthusiasm in addition to a store of previously studied works.

Objectives

1. To improve the general quality of composition
2. To organize a theme from thesis to conclusion with unity and logic
3. To discover what literary exposition includes: character analysis and development, theme or idea, imagery, symbolism, and specific techniques
4. To become acquainted with critical methods and terms

Chief Emphasis

The course will emphasize the importance of good writing, logical presentation of ideas, and a critical approach to literature.

Materials

Texts: B. Cohen, Writing About Literature
E.V. Roberts, Writing Themes About Literature
Simonson, Trio:an Anthology
Carson & Carson, The Impact of Fiction
Perrine, Sound and Sense
C. Brooks, Understanding Poetry
Guide to Modern English XII
Strunk and White, Elements of Style
Glossary of Literary Terms
Casebooks of Joyce, Conrad, Lawrence, etc.
Reading Modern Poetry
Eva H. Kissin, Stories in Black & White

Course Outline

Week 1

I. Introduce purpose, emphasis, and scope of course.

- A. Use of literary terminology
  - 1. Character analysis and development
  - 2. The *persona*
  - 3. Imagery, mataphor, symbolism, irony
  - 4. Theme or idea
  - 5. Point of view, narrative techniques.
- B. Methods of exposition

II. Literary Criticism

- A. Historical
- B. Textual
- C. Explication

Week 2

I. Assign the short story "Old Mr. Marble hall to be read thoroughly and carefully.

- A. Class discussion of theme, *persona*, method of presentation, and language.
- B. Title
- C. Beginning of story
  - 1. What does the first paragraph predict?
  - 2. Why mention the private and public opinions of him?
  - 3. Of what significance are the precise and interpretive descriptions of the man and wife?
  - 4. Where does the story take place?
  - 5. Could it be told in any other setting? Why?
  - 6. (Assignment for class discussion) Select 10 significant and/or connotative words in the descriptions. What do these words do for the characters? How do they affect the reader?

II. Theme or idea

- A. Define theme or idea *generally*

1. Divergent themes?

2. How can the reader know the author's theme?

3. What is the ultimate relationship between theme and mood?

B. Write a 3-5 paragraph discussion of the theme of the story "Old Mr. Marblehall" stating thesis in the first paragraph, arguments and proof through quotations in the second (third and fourth if necessary) and conclusion in the final paragraph. Hand in at the end of the week 2.

Weeks 3-4

I. Character study in a literary work.

A. Description

1. Physical description: How much is necessary? Use of imagery and metaphor important?

2. Who describes the main character or characters?

B. Analysis

1. Connotative language

2. Indirect description through self-revelation, attitudes and opinions of others in the story, actions, decisions.

3. Relation of character to theme

C. Development

1. Consistency

2. Change of Character

3. Change in attitudes of the other characters.

II. Assignment: Write 2-3 paragraph theme-discussion of a character in Endora Welty's story, documenting it carefully with conclusive quotations. Note especially consistency and development through gradual revelations. (Alternatives: Cather, "Paul's Case," Steinbeck, "Flight", Suchon, "A Start in Life")

III. Return themes of Week 2, discussing ideas, errors in sentence structure, diction, general style, and use of quotations.

A. Note in Cohen's Writing Short Literature, Chapters V and VI.

B. Rewrite theme making all necessary corrections and file both themes in folders for reference.

Weeks 5-6

I. Language study in a literary work.

   A. Imagery in prose and poetry.

      1. Use of imagery - descriptive

      2. Use of imagery - implication and revelation

      3. Cluster imagery in story or play, i.e. Shakespeare's use of "blood", "false face", clothes in Macbeth; "disease", "corruption concealed by beauty", in Hamlet; "mirror" in Conrad's "Secret Sharer", etc.

   B. Read as preparation for an assignment a short story by any modern author for whom a case book is available.

      1. Read an essay or critical discussion of the chosen work which emphasizes language or imagery.

      2. Prepare for class discussion the critique and any personal discoveries, agreement, or disagreement.

      3. Write a critique or analysis of the imagery of the story under your particular study stressing

         a. Sensuous vocabulary
         b. connotative words
         c. relationship of langugage to theme.

II. Techniques of the story

   A. Point of view

      1. Use of the persona

      2. Who is telling the story?

      3. Could it be told another way?

      4. How does the author decide on point of view?

   B. Dialog and description - "Lagoon", "Open Boat", "Waters of Babylon"

      1. Realism and verisimultitude: What do dialog and description contribute?

      2. How much does the author tell directly in narration and exposition? How much in dialog? Which is more effective?

III. Techniques of a poem

   A. What the poem says-

      1. Theme or idea

      2. Description or device-what the poem is talking about

   B. Techniques

      1. Persona

      2. Form

      3. Vocabulary

      4. Imagery-symbol (Use list of symbols for class exercise)

      5. Irony or paradox

   C. What the poem does not say

      1. Meaning or "message"

      2. Interpretations-how many?

      3. "Digging for China"

IV. Assignment: Read one of the poems and the explication in Understanding Poetry, Reading Modern Poetry, or Poetry, A Closer Look. Choose a poem not explicated in one these books and write your own analysis (3+ paragraphs) including discussion of the techniques as well as you can and the idea. Be prepared to present the paper to the class.

Weeks 7-8

I. Comparison and contrast.

   A. Comparison of similar ideas in two forms.

      1. General themes: love, death, disillusionment, self-justification, war and peace, etc.

      2. Implicit and explicit themes

      3. Objectivity and subjectivity

         a. Persona
         b. Symbol and illustration

   B. Choose one story and one poem which seem to have the same theme or idea for class discussion of

      1. treatment or manner of revelation

      2. conclusion of author

      3. effectiveness of presentation form Example: "The Upturned Face" and one of Hardy's or Sassoon's war poems.

C. Comparison of similar ideas in same literary form, i.e. story, poem, play.

1. Read "A Rose for Miss Emily" and "The Daughters of the Late Colonel" for theme. One could use "Flight" and "Paul's Case".

2. Write a critique 5-10 paragraphs, discussing theme, method of narration, tone, conslusion of authors.

3. Exercise your critical judgement as to effectiveness, pathos, and application to universality. (This paper is to be the final theme which will disclose the student's grasp or critical reading and the methods of writing about literature.)

II. Finished papers to be read in class.

Week 9

I. Reading of additional works as assigned.

II. Review of critical terms

III. Review of documentation techniques

IV. Final examination: In class explication of assigned poem, or

V. Final paper - comparison or contrast. Use one of suggested themes.

Suggested Approaches and Teaching Aids

1. Throughout the nine weeks, students have filed their themes and revisions of themes in individual folders to keep their progress in view, to check their recurring errors in composition and documentation, and to evaluate their strengths and weaknesses. These folders can be returned to the students at the end of the term according to the teacher's discretion.

2. The student is encouraged to read stories and poems in current magazines (The New Yorker, Atlantic Monthly, Harpers, etc.) and to bring these works to the attention of the class for discussion and application of critical skills.

3. Students will be directed also to current criticism and reviews to discover the difference between the two principal methods of "writing about literature."

ESSAY WRITING AND THE RESEARCH PAPER - 18 WEEKS

Phase 4-5

Course Description

Essay Writing and the Research Paper is a course designed primarily for the college-bound junior or senior. At the beginning of the course the student will work on skills of essay writing such as determining a theses, structuring an essay, and developing style. At the same time he will be reading primary sources for your research paper. In the second half of the course, the emphasis will be on the techniques of preparing a research paper as well as writing one.

Achievement Level

The student should be able to write a short composition with control and confidence. He should be reading at or above the 12th. grade level.

Objectives

1. To understand the structure of an essay
2. To learn to develop a complete thesis
3. To study style and to analyze one's own
4. To become familiar with research materials
5. To learn the various steps required in preparing a research paper
6. To learn the proper use of a style sheet
7. To actually write a research paper
8. To learn the discipline of independent study

Chief Emphases

One goal is to aid students in developing a good essay through the complete thesis technique while at the same time giving considerable consideration to style. Another is to teach students the techniques of preparing and writing a research paper.

Materials

Corbin, Perrin, Guide to Modern English, Upper Years-Scott Foresman
MLA Style Sheet
Payne, The Lively Art of Writing

Library worksheet (see sample)
3 selected organizational themes (see samples)
Schedule sheet (see sample)
"Writing a Research Paper" filmstrip and record

Course Outline

Week 1

The Lively Art of Writing, Chapters 1, 2 and 3.

Week 2

The Lively Art of Writing, Chapter 4

Have students write first essay.

Week 3

The Lively Art of Writing, Chapters 5 and 6.

Week 4

The Lively Art of Writing, Chapters 7 and 8.

Attempt to find professional writing to illustrate connectives.

Have students rewrite first essay or write 2nd. essay with full thesis statement.

Week 5

The Lively Art of Writing, Chapter 9.

Week 6

The Lively Art of Writing, Chapters 10 and 11.

Week 7

The Lively Art of Writing, Chapters 12 and 13.

Week 8

Have students write final essay.

Pass out research paper subject sheets.

Have students begin selecting topics and books. (Primary sources must be fiction.)

Note that primary sources must be read the first time by week 11.

Pass out schedule sheet. (Example enclosed.)

Week 9

Monday-Show filmstrip: Writing a Research Paper.

Tuesday-Take students to the library for review of research materials by the librarians. Pass out first library worksheet due the following Monday.

Wednesday and Thursday-Have students work on first library worksheet.

Friday-Continue library work if necessary.

Talk with individual students about research paper topics and counsel on book selection.

Week 10

Discuss and collect first library worksheet. (Use a second worksheet if students have had difficulty with the first.

Explain bibliography cards. (Guide to Modern English pp. 236-238).

Review notetaking skills for notecards on primary sources. (Guide to Modern English pp. 239-241).

Have students read in and take notes on primary sources.

Work with individual students on limiting subjects and making book choices definite.

Week 11

Have students continue to read in and take notes on primary sources.

Remind students that the reading of primary sources is to be finished by Thursday.

Check primary note cards on Thursday.

Review outlining on Friday.

Assign preliminary outline for the following Monday.

Week 12

Monday-Collect preliminary outline.
Repeat review of notetaking skills in relation to notetaking on secondary sources. If possible, select a professional piece of writing and have all students take notes on important elements in the selection. Have students compare notes the next day.

Tuesday-Discuss secondary sources and begin securing them.

Wednesday-Have students read in and take notes on secondary sources.

Thursday-Explain bibliography style and procedure and assign worksheet.

Friday-Discuss and collect bibliography worksheet.
Assign final outline due a week from the following Monday.
Assign preliminary bibliography due the following Wednesday.

Week 13

Assign final outline due the following Monday.

Have students continue to read in and take notes on secondary sources.

Take students to the library Tuesday to work on preliminary bibliography.

Collect preliminary bibliography on Wednesday.

Have students begin writing the first draft of research paper.

Week 14

Collect final outline on Monday-return by Wednesday.

Have students continue to read in and take notes on secondary sources.

Have students continue to work on first draft of research paper.

Week 15

Monday-Explain manuscript form.

Tuesday-Explain footnote procedure and style, and assign worksheet.

Wednesday-Discuss and collect footnote sheet.

Thursday-Collect all note cards.

Friday-Return note cards.

Collect final bibliography

Week 16

Collect first draft on Tuesday.

Return first draft on Wednesday.

Have students work on final draft of paper.

Week 17

Have students work on final draft of paper.

Collect research papers on Friday.

Week 18

Encourage students to read and discuss each others' papers.

Assign and discuss organizational themes. The purpose of these is to put together in a unified, organized theme seemingly unrelated material. The three exercises are progressively more difficult. (See sample.)

Work on college study skills.

Assign summary oral reports on research paper topics.

Return papers and talk with individual students.

Suggested Approaches

1. In this course students will have much free time to work independently. Emphasis on using this time to best advantage must be stressed throughout the course. Those who abuse the privilege must be counseled carefully, and if necessary, restricted.

2. Freedom to go to the library is essential. However, again, teachers must make every effort to see that this freedom is not abused. Students should be permitted to go to the library if class time is available-but only if library work is necessary.

3. Many of the exercises at the end of the chapters in The Lively Art of Writing need not be graded; more value can be achieved if they are gone over in class. But the teacher should record them in some way in his gradebook to be sure all students are completing the required work. The same is true for many of the research paper preparatory assignments. However, if these are not correct they should be redone in order to stress the need for correct form in a research paper.

4. Topics other than those on the recommended list for the research paper may be selected by the students under the careful guidance of the teacher. However, primary sources must be books of literary merit. If students choose their own subjects they should still be required to meet the week 10 deadline.

5. Arrangements should be made well in advance with the librarians to conduct the library resource materials review. Also, permission must be obtained from them to allow students to go to the library anytime, even if the library is "closed".

6. Students should be given bibliography and footnote "style sheets" and should be required to follow this form, at the same time realizing that each school and each teacher may require "his" preferred form.

7. Students must constantly be encouraged to meet deadlines. If they get behind in their research papers, they will get lost.

8. The first draft of the research paper should only be skimmed by the teacher in order to make sure students are progressing satisfactorily. The schedule allows time for the teacher to assist those who may be floundering, even at this stage.

9. Minimun requirements for the research paper:

    a. 1500 words.

    b. Three primary sources.

    c. Five secondary sources representing both books and magazines or journals.

    d. Five footnotes either from primary or secondary sources-preferably both.

10. Have as many dictionaries and Thesauruses as possible available in classroom for students, particularly during the essay ariting work and the research paper revisions.

Organizational Theme I

1. Water in California is plentiful.
2. There is enough water to satisfy all the needs of the people in California.
3. California has a population of 16,000.000.
4. California is 800 miles long.
5. 98% of the water supply is in the north.
6. 60% of the population is in the south.
7. An engineer has put it this way: "More people have come to live, work, and play in a region farther removed from adequate water supplies than in any other part of the earth at any time in recorded history."

Organizational Theme II

1. Canadians read more American magazines than their own.
2. More than half of the television programs on the Canadian Broadcasting Corporation, which is supported by the government, are American, advertising American products which are sold in Canada.
3. Canadian natural resources are largely owned by Americans.
4. Since 1955 Canada has been borrowing over one billion dollars a year for long-term investments.
5. Canada pays nearly $500 million annually in interest and dividends abroad.
6. Most of this investment is American.
7. Most Canadian newspapers use American wire services. (AP, UPI, etc.)
8. Most Canadian newspapers carry one or more American columnists.
9. Some American magazines publish a "Canadian Edition", which contains considerable American editorial content.
10. The life of Canadian magazines is being threatened by American competition.

Organizational Theme III

Twenty-two persons were killed October 29, when a chartered Pacific Artic C-46 crashed near Toledo, Ohio. Among these were sixteen members of the California Polytechnic College football team from SanLuis Obispo. N. Y. Times

The 1963 football game between Syracuse and Notre Dame will be played in New York, it was disclosed yesterday. The city also is attempting to bring other games here. William Tackman, the director of sports promption for the Department of Commerce and Public Events, made the announcement in the wake of favorable business reaction to the staging of the Army-Syracuse game at Yankee Stadium last Saturday.--N.Y. Times

Thirty-three of the outstanding football stars who had left college the preceding June were questioned. Twelve of the thirty-three were not graduated from college. Twenty-nine of the thirty-three hoped or planned to play professional football the following fall.--Sports Illustrated

A number of Michigan legislators objected to the "hiring" of twenty-three and twenty-four-old players of track, swimming, soccer, and hockey from abroad to come and compete against eighteen-year old (intercollegiate competition). President Courtney Smith, Swarthmore College Bulletin.

Of the thirty-five students representing the two American colleges in the finals of the National Collegiate hockey championship, thirty-three were Canadians. They were alleged to have been recruited from the Canadian "Junior A" leagues which are the training grounds for Canadian hockey players and are said to be sponsored by the National Hockey League and to involve pay.--N.Y. Times

In a great many institutions, it (athletics) ceases to be student recreation, which is normally and naturally a part of student life, and has little to do with education.--Harold Strokes, President, Queens College

We have discarded the principle on which college football was established. Emphasis in aims, purpose, and objectives has changed. We are applying professional tactics to educational ideals and college athletics. We are very aggressive in scouting and recruiting and we offer arrangements bordering on a paid-player basis.--Fritz Crisler, athletic director, University of Michigan.

At Iowa State I had very little money to develop my athletic dreams. There was little money in the budget, little money for recruiting athletes contact. There is no comparison between our facilities now at College Station and at Iowa State. For example, we have seven new cars assigned to the athletic dormitory. We have spaces for 92 student-athletes in the new building, and the entire building is air-conditioned and we have wall-to-wall carpeting.--Young coach leaving Iowa State for Texas A and M, quoted in Columbia University Forum.

SAMPLE SCHEDULE SHEET

Week 1 - Lively Art, chapters 1,2,3
Week 2 - Lively Art, chapter 4 - Write First Essay
Week 3 - Lively Art, chapters 5,6
Week 4 - Lively Art, chapters 7,8 - Rewrite 1st. essay or write 2nd. essay with full theses - Use professional writing to illustrate connectives.
Week 5 - Lively Art, chapter 9
Week 6 - Lively Art, chapters 10, 11
Week 7 - Lively Art, chapters 12, 13

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
WEEK 8	Pass out subject sheets and schedule	Begin selecting topics and books	Write final essay		
WEEK 9	Filmstrip "Writing a Research Paper"	Library review of materials. Pass out 1st. Library Worksheet	Work in Library	Work in Library	Work in Library Individual counseling on topics
WEEK 10	Collect 1st. Library Worksht. Explain Bib. Cards	Review Notetaking skills	Read Primary sources		Limit subjects and final book choices
WEEK 11				Finish Primary Sources Primary notecards due	Review Outlining Assign Prelim. Outline
WEEK 12	Preliminary Outline due Review notetaking	Discuss Secondary Sources		Explain Bibliography Pass Out Bib. Worksheet	Bibliography Worksheet due Assign Prelim. Bibliography
WEEK 13	Assign Final Outline	Library work on preliminary Bibliography	Preliminary Bibliography due		Begin First Draft
WEEK 14	Final Outline Due				
WEEK 15	Explain Manuscript Form	Explain Footnotes Pass out footnote worksheet	Footnote Worksheet due	All Notecards due	Return Notecards Final Bib. due
WEEK 16		First Draft Due	Return First Draft	Work on Final Copy	
WEEK 17					Research Paper Due
WEEK 18	Organizational Themes etc.				

SAMPLE QUESTIONS ON RESEARCH

Part I (Use encyclopedia only as a last resort) Reference Book and Answer

1. The "double" is one of Dostoevsky's more characteristic themes. What does this mean? ____________________
2. When was Eugene Field born? ____________________
3. List five of the great literary critics before 1900. ____________________
4. How has the purpose of *Grapes of Wrath* been confused with that of *Uncle Tom's Cabin*? ____________________
5. Why did Melville write White Jacket with considerable constraint? ____________________
6. How is deferentiality pronounced? ____________________
7. How much iron did the United States export last year? ____________________
8. Where would one find Michelangelo's *David*? ____________________
9. Who was Caligula? How did he die? ____________________
10. What was the German reaction to *Catcher in the Rye*? ____________________
11. Identify the quotation: "A thing of beauty is a joy forever." ____________________
12. When was Lloyd Douglas born? Where educated? What are the famous novels he wrote? ____________________
13. Who was Shylock? ____________________
14. Who were some of the members of Jackson's "Kitchen Cabinet?" ____________________
15. *Ralph Roister Doister* is what type of literature? It was written when and by whom? ____________________
16. Name some critical works on Melville's *Moby Dick*. ____________________
17. What did the critics say about Burton's interpretation of Hamlet? ____________________
18. Edward Taylor is interesting in the history of American Literature because of the "spirit" of the things he wrote. Find information on the man and his works. ____________________

THREE AMERICAN PROTESTORS

Grapes of Wrath, Light in August, Nobody Knows My Name

MAN'S RESPONSE TO A CHANGING WORLD

The Glass Menagerie, Death of a Salesman, Saint Joan, Look Back in Anger (Osborne), Studs Lonigan, Part I

INDIVIDUAL CONSCIENCE AND THE LAW

(When does a person stop comprising his individual beliefs? What does an individual do when he believes a law is unjust? How long can a person resist the pressures of a group? Can a man be condemned for obeying the law?)

The Crucible, Inherit the Wind, Twelve Angry Men, Andersonville Trial, Antigone, Paths of Glory (Cobb)

GENERATION GAP

Fathers and Sons, Too Late the Phalarope, Death in the Family

SEARCH FOR SELF

(How does man discover who he is and how he fits into the scheme of things?)

Separate Peace, Catcher in the Rye, Death of a Salesman, Member of the Wedding

STUDY IN COURAGE

(What qualities enable a man to give up everything---possessions, position and even lives---for the sake of an idea?)

A Man for All Seasons, Saint Joan, Murder in the Cathedral, The Warden (Trollope)

IMAGE OF THE NEGRO IN AMERICAN LITERATURE

Pudd'nhead Wilson, Delta Wedding, Black Boy, Fire Next Time, Raisin in the Sun

MAN AS A PASSIONATE BEING (dominated by violent or intense feeling)

Othello, Lust for Life, Zorba the Greek

VIEW OF POLITICAL THEORY

(Is man good or bad? How does his opinion of himself affect his choice of government? Which opinion is suggested by the governments of the world today? Which opinion is wrong? What do you think?)

Children of Light and Children of Darkness (Niebuhr), The Republic (Plato), Looking Backward, 1984, Walden Two, The Predicament of Democratic Men (Cahn)

MAN'S COMPULSION TO SELL HIS SOUL FOR SOCIAL, MATERIAL, OR INTELLECTUAL GAIN

Dr. Faustus, Macbeth, The Visit, Babbitt

19. Richard Lovelace is an English poet. When did he live and what are some of his more famous writings? ________________________

20. In literary terminology what does the word pastiche mean? ________________________

21. Find a quotation you like on the subject of friendship. ________________________

22. Name three present justices of the Supreme Court. ________________________

23. Give five synonyms for glib. ________________________

24. What is the full name of Queen Elizabeth? ________________________

25. Why was Samuel Johnson such a successful critic? ________________________

Part II	Encyclopedia	Volume	Page
1. Butter making			
2. Chiang Kai-shek			
3. *Giants in the Earth*			
4. Eochippus			
5. Paleography			
6. Olympic Games			
7. Picasso			
8. Metabolism			
9. Mozart, Wolfgang			
10. Canaries			

Part III

List all the pertinent materials found in the Readers' Guide on the following subject.

____

SAMPLE RESEARCH PAPER TOPICS AND BOOKS

The concepts of love expressed by the authors expressed through the major characters

Hugo - The Hunchback of Notre Dame
Bronte - Jane Eyre
Bronte - Wuthering Heights
Hemingway - Farewell to Arms

The ways in which the main characters of three books cope with their problems concerning society

Flaubert - Madame Bovary
Lewis - Babbitt
Conrad - Lord Jim

To determine if the tragedy of three women was due to character flaw or fate

Hardy - Tess of the D'Urbervilles
Sophocles - Antigone
Euripides - Medea
Defoe - Moll Flanders
Flaubert - Madame Bovary
Tolstoi - Anna Karenina
Hardy - Return of the Native

A comparison of the search for values as presented by three characters

Fitzgerald - The Great Gatsby
Sophocles - Oedipus Rex
Conrad - Lord Jim

Social status symbols and their effect upon man's character

Lewis - Babbitt
Steinbeck - The Winter of Our Discontent
Flaubert - Madame Bovary
Tolstoi - Anna Karenina

Is there an honest politician?

Wilder - The Ides of March
Sophocles - Antigone
Plato - The Republic
Ibsen - An Enemy of the People
Stendahl - The Red and the Black
Shaw - Caesar and Cleopatra
Drury - Advise and Consent
Drury - A Shade of Difference
O'Hara - The Last Hurrah

Man's search for Faith

Dostoevski - Brothers Karamazov
Kazantzakis - The Last Temptation of Christ
Maugham - The Razor's Edge
Rand - Atlas Shrugged
Sophocles - Oedipus Rex
Bunyan - Pilgrim's Progress

The effect of war upon man
- Hemingway - Farewell to Arms
- Monsarrat - Cruel Sea
- Remarque - All Quiet on the Western Front
- Mailer - The Naked and the Dead
- Steinbeck - The Moon is Down
- Bassett - Harm's Way

Causes of persecution to the undeserved
- Sophocles - Oedipus Rex
- Hardy - Tess of the D'Urbervilles
- Wheeler - Peaceable Lane
- Forster - A Passage to India
- Hobson - Gentleman's Agreement
- Gorky - The Lower Depths
- Ibsen - An Enemy of the People
- Hugo - Les Miserables
- Dreiser - Sister Carrie
- Zola - Germinal

How man's life is determined by the ethnic class in which he lives
- Hugo - Les Miserables
- Faulkner - Intruder in the Dust
- Faulkner - A Light in August
- Steinbeck - Of Mice and Men
- Steinbeck - The Grapes of Wrath
- Wright - Native Son
- Dreiser - An American Tragedy
- O'Neill - The Hairy Ape
- Baldwin - Go Tell It on the Mountain

The problems that challenge the idealist and how he overcomes these problems
- Conrad - Lord Jim
- Sophocles - Oedipus Rex
- Ibsen - An Enemy of the People
- Hugo - Les Miserables
- Bunyan - Pilgrim's Progress

Moral values as presented by three authors
- Tolstoi - Anna Karenina
- Steinbeck - The Winter of Our Discontent
- Aurelius - Meditations
- Sophocles - Antigone

Man's responsibility in government
- Plato - The Republic
- Machiavelli - The Prince
- Drury - Advise and Consent

The impossibilities in achieving a perfect society and their reasons
- More - Utopia
- Orwell - 1984
- Huxley - Brave New World
- Skinner - Walden Two

The sense of values of the existentialist
Camus - The Plague
Rand - The Fountainhead
Sartre - The Age of Reason

Man's reaction to success
Fitzgerald - The Great Gatsby
Schulberg - What Makes Sammy Run

A comparison and contrast of the athiestic and Christian existentialist philosophies as exemplified in the literary works of the existentialist
Kazantzakis - The Last Temptation of Christ
St. Emmanuel The Good, Martyr
A Man of God

Man's search for meaning in life
Dostoevski - Brothers Karamazov
Schweitzer - Out of My Life and Thought
Sartre - The Flies or No Exit
Sophocles - Oedipus Rex

The doctor and his ethics in conflict with society
Cronin - The Citadel
Green - The Last Angry Man
Ibsen - An Enemy of the People

The different causes of suffering and misfortune
Dostoevski - Crime and Punishment
Dickens - Oliver Twist
Wharton - Ethan Frome

To determine whether the man himself or society is responsible for the crimes or wrongdoings of the main character in three books
Flaubert - Madame Bovary
Fitzgerald - The Great Gatsby
Steinbeck - The Winter of Our Discontent
Steinbeck - Of Mice and Men
Tolstoi - Anna Karenina
Dreiser - An American Tragedy
Miller - Death of a Salesman
O'Neill - The Hairy Ape
Wharton - Age of Innocence
Wharton - Ethan Frome
Wilson - A Sense of Values

A study of three women characters and how they are influenced by their environment
Mitchell -- Gone With the Wind
Thackeray - Vanity Fair
Flaubert - Madame Bovary
Tolstoi - Anna Karenina

THE SEEKERS

The Outsiders...Hinton
Turned On..Schaap
To Kill a Mockingbird...Lee
Philadelphia, Here I Come...Friel
Death of a Salesman...Miller
Flowers For Algernon...Keyes
I Never Promised You A Rose Garden. Green
Go Tell It On The Mountain...Baldwin
The Chosen...Potok
Catcher in the Rye...Salinger

THE VICTORS

From Ghetto to Glory...Gibson
Karen...Killilea
Miracle Worker...Gibson
Raisin In The Sun...Hansberry
Choice of Weapons...Parks
The Fixer...Malamud
Nigger...Gregory
Up From Slavery...Washington

BATTLE CRY

Guns of Navarone...MacLean
Bridge Over the River Kwai...Boulle
Hiroshima...Hersey
All Quiet on the Western Front...Remarque

THE PROVINCE OF THE HEART

Maud Martha...Brooks
Song of Bernadette...Werfel
Family Nobody Wanted...Doss
Joy in the Morning...Smith
Keys of the Kingdom...Cronin
Love is Eternal...Stone
How Green Was My Valley...Llewellyn
Red Sky At Morning...Bradford
Christy...Marshall
Five Smooth Stones...Fairbairn

MAN, THE VOYAGER

Captains Courageous...Kipling
Moby Dick...Melville
Madame Curie...Curie
Mutiny On The Bounty...Nordoff & Hall

INSIDE AMERICAN POLITICS

Advise and Consent...Drury
Seven Days In May...Knebel
Last Hurrah...O'Conner
Nation of Sheep...Lederer
Ugly American...Lederer

IT CAN'T HAPPEN HERE????

All The Kings Men...Warren
Alas Babylon...Frank
Anthem...Rand
Brave New World...Huxley
Canticle For Leibowitz...Miller
Fahrerneit 451...Bradbury
Freedom Road...Fast
Darkness At Noon...Koestler
Erehwon...Butler
Looking Backward...Bellamy
Lord Of The Flies...Golding
Lost Horizons...Hilton
Moon Is Down...Steinbeck
Nineteen-Eighty-Four...Orwell
For Whom The Bell Tolls...Hemingway
On The Beach...Shute
Walden Two...Skinner
We...Zamiatin
Wild In The Streets... Thorn

BASIC READING II

Phase 1-2

Course Description

Basic Reading II is an individualized program to help the student read with less difficulty ...vocabulary, comprehension, study and listening skills will be studied as an aid to reading improvement.

Achievement Level

The student should have a desire to improve his reading ability and should be reading below his or her grade level. Other factors to be considered are test scores, past performance, and teacher observation. Because of the individualization of this program, class size should held to an absolute maximum of 18.

Objectives

1. To develop individual success for each student at his level
2. To develop comprehension
3. To increase sight and auditory vocabulary
4. To develop word attack skills
5. To develop a positive approach to study habits and skills
6. To encourage reading for pleasure

Chief Emphasis

A reading test will be given initially to that the individual instruction with graded materials can be stressed. Special emphasis will be placed on the remediation of specific reading difficulties.

Materials

A. Washington High School	Grade Level
1. Reading For Understanding (R.F.U.)	
2. Voices From the Bottom	7-9
3. Barnell-Loft (C-F)	5-9
a. Following Directions	
b. Using The Context	
c. Getting The Main Idea	
d. Drawing Conclusions	
4. New Practice Reader	3-10
5. Springboards	Low (high interest)
6. Vocabulary-Educational Development Lab. (E.D.L.)	
a. Book "I"	
b. Book "J"	
c. Book "K"	
d. Book "L"	
e. Book "M"	

		Grade Level
7.	Striving Cities	Upper Elem.
8.	Controlled Reader-Educational Develop. Lab. (E.D.L.)	
	a. DA (Film-strip/book/card)	4th.
	b. EA (" " / " / ")	5th.
9.	S.R.A. (Science Research Associates)	
10.	S.R.A. Better Reading I	
11.	Formula Phonics	
12.	Many folders with individual exercises	
	a. Timed readings	
	b. Dictionary skills	
	c. Crossword puzzles	

B. LaSalle High School

1.	Listen and Read	
	a. DS (Book/Tape)	
	b. EA (Book/Tape)	
	c. GH1 (Book/Tape)	
	d. GH2 (Book/Tape)	
2.	Teen-age Tales (Books 1 to 6)	5-6
3.	Wide World	4
4.	Dimensions	5
5.	Spotlight	6
6.	Countdown	6-8
7.	Sprint	4-6
8.	Across and Down	4
9.	Barnell-Loft	
	a. Following Directions (A to F)	3-9
	b. Drawing Conclusions (A to F)	3-9
	c. Using the Context (A to F)	3-9
	d. Getting the Main Idea (A to F)	3-9
	e. Locating the Answers (A to F)	3-9
	f. Getting the Facts (A to F)	3-9
	g. Working With Sounds (A to D)	1-5
10.	New Practice Reader (A to G)	3-12
11.	R.F.U. (Reading for Understanding)	
	a. Junior	2-10
	b. General	3-12
	c. General Revised	3-12
12.	Flash X (Machine and Cards)	
13.	The Way It Is (Records And Books)	4-10
14.	MacMillen Reading Spectrum	
	a. Vocabulary Development	
	b. Reading Comprehension	
	c. Word Analysis	
15.	Controlled Readers (S.R.A.)	
	a. Cards/Films/books for "E"	5
	b. " / " / " " "F"	6
	c. " / " / " " "GH"	7-8
	d. " / " / " " "IJ"	9
	e. " / " / " " "JI"	10
16.	S.R.A. (Science Research Associates) Reading Lab IIb	3-8
17.	Assorted Books	
	a. Quest	
	b. Explore	
	c. Venture	
	d. Polecat Adventure	
	e. Peaville Adventure	
	f. Jinx Boat	

Course Outline

Week 1

- I. Explain course to student
  - A. Primarily individual work
  - B. Log book (15 min. per day, outside class, 7 days a week, write a brief summary in their own words.)
- II. Test all students in class with Gates-MacGinitie Reading Test. (2 days)
- III. Students may test out of class (reading close to grade level or above). Refer to councelor for re-assignment to another English course.
- IV. Test remaining students with Reading for Understanding test if available. (2 days)

Week 2

- I. Allow students a day in library to select first book
- II. Introduce material to student (Sample series)
  - A. Barnell-Loft
    - 1. Using the Context
    - 2. Drawing Conclusions
    - 3. Following Directions
    - 4. Getting the Main Idea
  - B. New Practice Reader
  - C. Reading for Understanding cards
- III. Conference with each student to place them at correct level in program by use of Gates-MacGinitie Test scores.
- IV. Set minimum standards, 5 units per week, with all introduced material
- V. Check log book on Friday for compliance

Weeks 3 to 5

- I. Monday, Tuesday, and Wednesday individual conferences to check program
- II. Individual help if needed at any time
- III. Check log book for completeness each Friday. (add extra reading time if log is poor)

Week 6

- I. Timed reading to set time for controlled reader
  - A. Use timed reading stories in student's New Practice Reader
- II. Introduce Controlled Reader and explain its use
- III. Train student in the operation of the Controlled Reader, (Minimum of 1 film strip per week)
- IV. Continue student conferences (Do only if time is available)
- V. Log book check on Friday
- VI. Introduce S.R.A. (Science Research Associates) Reading Lab. and assign color level

Week 7 and 8

I. Monday, Tuesday, and Wednesday continue individual conferences

II. Log book check on Friday

III. S.R.A. Reading Lab (1 per week)

Week 9

I. Test first part of week with different Gates-MacGinitie test than used when student entered the class.

II. Final Log Book turned in the Wed. of this week. (The complete 9 weeks worth of work must be turned in on time)

III. Final conferences to show student improvement and weakness

Suggested Approaches and Teaching Aids

I. Every Friday is free reading or catch-up day. Check log books during hour and return them. Place the date after last entry in book. No log book for that week drops the student one grade level.

II. Grading is on an individual basis. Each student will be graded according to his performance in class and on his home work log. The log book is a requirement in the course. The student must turn one in at the end of the course to pass this class.

III. Use any supplementary handout sheets available.

IV. Break routine with things such as:
  A. Spelling Bee
  B. Crossword Puzzle
  C. Password
  D. Listen and Read Tapes
  E. The Way It Is Records

V. Establish a routine to insure efficiency

VI. Have a classroom helper from study hall to help grade papers

VII. Use file folders for each student's work
  A. Never allow them to be taken from class room
  B. Place date next to last unit completed on each answer sheet during the individual's conference.
  C. Attendance may be taken from folders that are not picked up from desk.

VIII. Never throw any answer sheet away. This way you can keep a running total of how much they have accomplished.

IX. Use Sprint and Countdown as class room work.

C. Riley High School

1.	Diagnostic Tests	
	a. Gates MacGinitie (Form E3M)	
	b. Gates Reading Survey Form 2	
	c. R.F.U. (Reading for Understanding) Placement Test	
	d. S.R.A. (Science Research Associates) Starting level Guide for reading Lab IIIa	
2.	Scope Magazine	
3.	New Practice Reader (A-G)	3-8
4.	R.F.U. (Reading for Understanding)	3-13
5.	S.R.A. (Science Research Assoc.) Reading Lab. IIIa	6-12
6.	S.R.A. (" " ") Reading Lab. IVa	9-Col.
7.	Barnell-Loft (A-F)	3-9
8.	E.D.L. (Educational Development Lab) Controlled Reader	
	a. Cards/film/book for EA	5
	b. " / " / " " FA	6
	c. " / " / " " HG	7-8
	d. " / " / " " IJ	9
	e. " / " / " " KL	11-12
9.	Dimensions	5
10.	Spotlight	6
11.	Trackdown	5-6
12.	Sprint	5-6
13.	Words, Puzzles and Mysteries	5
14.	The Way It Is (Records and Books)	4-10
15.	E.D.L. Listen and Read tapes & books	
	a. EA	
	b. GL	
	c. JKL	
	d. MN	
16.	Be a Better Reader	
	a. Book I	7
	b. Book II	8
	c. Book V	11
17.	Design for Good Reading	
	a. Level I	
	b. Level II	
18.	Gates-Peardon, Practice Exercises in Reading	
	a. Book VI, Type C. "Read to Understand Precise Directions"	
	b. Book VI, Type D. "Read to note Details"	
19.	Basic Reading Skills (Scott-Foresman)	
20.	Reading For Meaning	
21.	Crossroads Classroom Library for Level 3	
22.	Holt Impact Series (4 copies each of 9 books)	
23.	Action I and Action II (4 copies each of 8 books)	
24.	Crossroads Series (4 different books)	
25.	Tachistoscope (4 Steps to Reading)	
	a. Seeing Skills	
	b. Word Mastery	
	c. Phrase Mastery	
	d. Reading Development	
26.	Class sets of books; The Black Hero, Durango Street, Through Basic Training With Walter Young, Voices of Man: "Let us Be Men", Voices of Man: "I Have A Dream".	

JOHN ADAMS HIGH SCHOOL
BASIC READING MATERIALS

Student Copies of the Following:	Grade Level
New Practice Readers (A-F)	2-7
Spotlight	
On Target (Scott-Foresman) - Reading For Pleasure 2	
Design For Good Reading I - Workbook - Comprehension, Vocabulary	9-10
Design for Good Reading II - " " "	11-12
Trackdown	
Spelling and Using Words (Silver-Burdett) Level 8, Level 7	
The Macmillan Reading Spectrum, Reading Comprehension (Levels 5-6)	
Teen-Age Tales - Books 2-6	
Be A Better Reader - I (Skill Development in Reading)	
Word Attack: A Way To Better Reading	
Macmillan Gateway English, Literature and Language Arts Program:	
a. Coping (selection of short stories	
b. A Family is A Way of Feeling (")	
c. Who Am I	
d. Stories in Song and Verse	
e. Recording: "Poetry and Song"	
Better Reading (Gainsburg and Spector)	
Reader's Digest - Educ. Edition	
The Mott Basic Language Skills Program Book 8 (Workbooks)	
Reader's Digest Skill Builders	
SRA Reading Laboratory IIIb	5-high school
Countdown	
SRA Reading Laboratory IIIa	3-high school
Contact: Imagination-The World of Inner Space	
Reading For Understanding (RFU), SRA	3-13
Springboards Reading Laboratory I Program	
EDL, Listen and Read: GL (Workbooks, Tapes ; and Records) M-P Series	
EDL Study Skills Library (Science G, Science I, Reference GGG)	
Word Games (1 Copy)	
Scope Magazine *	

EDL Controlled Reader Series: *
- a. Filmstrips BA -FA (Story Set)
- b. Study Guides (Student workbooks)
- c. Tach-X Word Recognition: Workbooks BA-FA, Filmstrips BA and CA
- d. GO Workbooks (Vocabulary Building, Main Idea, Word Attack) - CA-FA
- e. Processing-Filmstrips PTBA-PYFA
- f. Comprehension Power - Filmstrips CPBA - SPFA
- g. Listening Tapes (DA-FA)
- h. Cycle Lesson Plans Teacher's Manuel

SRA Spelling Word Power Laboratory

*May also be used in part by the low phase Freshman English Program if effected in school.

BASIC READING III

Phase 1-2

Course Description

Basic Reading III is an individualized program to continue helping the student to read with less difficulty. It is a requirement that the student be recommended to continue with the program by the Basic Reading II teacher. Vocabulary, comprehension, study and listening skills will be studied as an aid to reading improvement.

Achievement Level

The student should have a desire to improve his reading ability and should be reading below his or her grade level in school. Other factors to be considered are test scores, past performance, and teacher observation. Because of the individualization of the program, class size should be held to an absolute maximum of 18.

Objectives

1. To continue the program from the point the student was in Basic Reading II
2. To place emphasis in additional vocabulary skills through use of vocabulary workbooks
3. To continue re-enforcement of skills learned in Basic Reading II

Materials

1. All materials used in Basic Reading II.
2. Tactics in Reading II.
3. Study Skill Kits. (Educational Development Lab)
    a. Science
    b. Social Studies
    c. Reference
    d. Orientation
4. Vocabulary-Word Clues. (Educational Development Lab)
    a. Book G - grade
    b. Book H - grade
    c. Book I - grade
    d. Book J - grade
    e. Book K - grade
    f. Book L - grade
    g. Book M - grade

Course Outline

Week 1

1. If a student has had course recently, do not re-test. You should continue the program from where he was
2. If a student has had a break in the program, re-test as in Reading II. Then set program as in Basic Reading II. (Gates MacGinitie Reading Test)

3. Assign student to Word Clues book (Educational Development Laboratory) for intensive vocabulary and definition work. Assign one lesson per week.
4. Increase controlled Reader to a minimum of 2 film strips per week.
5. Decrease minimum requirements on the rest of reading program to 3 per week.

Week 2 to 8

1. Weekly conferences with each student on Monday, Tuesday, & Wednesday
2. Weekly reading test with S.R.A. Reading Lab.
3. Weekly use of Tactics II Exercises
4. Spelling and Definition test to increase students word power, on Fri. (E.D.L. Word Clues)
5. Log Books are due every Friday

Week 9

1. Test the first part of the week with Gates-MacGinitie Reading Test
2. Conference with student the rest of the week to show improvement and weaknesses.

Suggested Approaches and Teaching Aids

1. Use any supplementary hand out sheets.
2. Establish a routine to insure efficiency.
3. Never call conferences in the same order.
4. Have a classroom helper from Study Hall to grade student papers.
5. Use file folders for each student's work.
6. Have standardized answer sheets.
7. Grading is on an individualized basis. Each student will be graded according to his performance in class and on his home work log.
8. Student should read at least ½ hour per day seven days a week.
9. Study Skills Kits should be used on an individual pasis, by determining student weakness during conferences.

READING TECHNIQUES

Phase 3-5

Course Description

Reading Techniques is for any student average or above who wishes to improve his reading speed, comprehension, and vocabulary. Also the keeping of reading logs and the writing of at least four critiques will be required.

Objectives

1. To develop reading speed
2. To adapt to different types of reading
3. To broaden the student's reading and writing vocabulary
4. To adjust to test taking
5. To write organized comments on reading
6. To keep records of reading

Materials

Brown, Efficient Reading
Hardwick, Words Are Important, Book II
Shafer, McDonald, Mason, Success in Reading
Witty, How To Become a Better Reader
Shadowscopes, Controlled Reader, and filmstrips
Triggs Test or Gates

Course Outline

Week 1

I. Explain course in terms of plans, materials, and objectives: folders, reading logs, vocabulary books, critiques. Explain shadowscopes and use for timed reading.

II. Administer Reading Test - Triggs or Gates

III. Reading at shadowscope
Introduce Efficient Reading
Give instructions for reading more rapidly

IV. Reading at Shadowscopes
Books for reading are to be brought today
Efficient Reading - Explain charts
Read pp. 295, 297; explain p. 293

V. Words are Important, Lesson I
Explain the purpose of the vocabulary tests.
Study this first lesson as a class unit.
Work the test
Reading in books
Turn in weekly reading log

Week 2

I. Read ten minutes at shadowscopes in chosen book.
Read ten minutes at desks. Explain how to figure rate.
Record rate.
Efficient Reading, practice pp. 184, 186, and 188.
Timed reading #3. Take test. Record on chart.

II. Copy Words are Important, Lesson 2, discuss briefly.
Efficient Reading
Timed Reading and Test #26 and #51. Record

III. Return reading tests.
Reading at Shadowscopes and reading at desks. Compare rates and record.
Efficient Reading. Timed Tests #52 and #58.
Take ten question and vocabulary test. Record.

IV. Free reading from books, take notes on the writing style of the author. Discuss proper form of reading log, including proper form for a bibliography entry.

V. Collect weekly reading log.
Vocabulary Test, Lesson 2

Week 3

I. Reading ten minutes at machines.
Reading ten minutes at desks. Record and compare. Return logs.
Efficient Reading. Paced Reading, #23, Timed Reading #21
Take test and record.

II. Copy Words are Important. Lesson 3
Reading in books of choice. Take notes on characterization.

III. Efficient Reading. Paced, #17 and Timed #18.
Take tests and record. Reading in books.

IV. Reading at machines (shadowscope)
Pacing machines (Tachistoscope) G.H. 16 G.H. 3
Run film, study vocabulary sheet; take tests.

V. Collect reading logs
Words are Important, Lesson 3. Also a brief review of lessons 1,2, & 3.
Reading in books.

Week 4

I. Reading at shadowscopes
Reading at desks. Record and compare.
Efficient Reading, Paced #4 and Timed #2. Explain written work, a critique of the style and characterization in first book. Pass out sheet of instructions.

II. Copy Words are Important, Lesson 4
Read and take notes on Witty, How to Become a Better Reader, "How Your Eyes Behave While Reading," p. 46.

III. Reading at Shadowscopes. Efficient Reading, #21. Discuss points about reading improvement.

IV. Pacing Machine G.H. #3.
Film, vocabulary, test.

V. Collect reading logs.
Test on Words Are Important , Lesson 4
Reading in books.

Week 5

I. Read at shadowscopes.
Efficient Reading, Paced #4, Paced #18, and Timed #2. Take tests, record.

II. Copy Words Are Important, Lesson 5
Return first critiques; discuss briefly.
Free reading in books.

III. Reading at shadowscopes
Efficient Reading Paced #5 Timed #6
Reading in books.

IV. Efficient Reading, Paced #8 Timed #7
Check that all tests have been taken and that all required material has been recorded on chart. Free reading.

V. Collect reading log.
Vocabulary test on Lesson 5
Free reading

Week 6

I. Ten minutes reading at machines
Ten minutes reading at desks. Record and compare.
Asses reading progress
Efficient Reading, Paced #10 Paced #11 Timed #12

II. Copy Lesson 6, Words Are Important
Pacing machine, G.H. #11 G.H. #12
Discuss Vocabulary, show film, take test

III. Reading at shadowscopes.
Reading at desks; record and compare.
Efficient Reading. Paced #12 Timed #13

IV. Second critique due. Follow instructions given on sheet. Free reading in any time left.

V. Collect reading logs. Vocabulary test on Lesson 6. Brief review of Lessons 4, 5, and 6.
Free reading.

Week 7

I. Library for book choices for third critique. Reading in Library.

II. Copy Lesson #7, Words Are Important, discuss briefly.
Success in Reading, Book I Scanning, pp. 30 to 96
Return critiques; discuss briefly.

III. Success in Reading, Book I. Scanning continued
Skimming, pp. 96 to 133. Practice the reading exercises for scanning and skimming.
Efficient Reading Paced #15 Timed #20

IV. Review skimming and scanning. Practice in magazines
Efficient Reading, Paced #19 Paced #22

V. Collect reading logs.
Test on Words Are Important Lesson 7
Free Reading

Week 8

I. Reading at shadowscopes, record.
Efficient Reading, Paced #28, Timed #24, Timed #25

II. Copy Words Are Important, Lesson 8; discuss briefly
Pacing machine #18 GH #21 KL
Study vocabulary; take tests.

III. Third critique due, with part of the work done in class
Reading at shadowscope
Free reading in books.

IV. Read at shadowscope
Efficient Reading, Paced #33 Timed #30

V. Collect reading log
Words Are Important, Test on Lesson 8
Copy #9 for test on Tuesday
Free reading

Week 9

I. Pacing machines #15, GH #25, GH
Efficient Reading Paced, #31 Timed, #32

II. Words Are Important, Test on Lesson 9
Brief review over Lessons 1 to 9
Return critiques. Free reading.

III. Arrange folders; compare all records and charts.
Short essay test on reading (a type of critique.)

IV. Triggs and Gates Reading test to check on progress.

V. Return tests, discuss; assess results.
Summary of progress. Check folders.

Suggested Methods of Presentation

1. All students are to have a book for independent reading at all times. Also a variety of books should be kept in the room so that students will always have a suitable book to read. The day in the library will help the students to see the available books.

2. Students keep all work in the folders that are passed out at the beginning of the period so that students can begin work at once.

3. Encourage all students to strive for improvement. Students work at different levels.

4. Students should do some reading in class every day. Stress wording. Keep an atmosphere of quiet in the class so that there are as few reading interruptions as possible.

READING TECHNIQUES
ALTERNATE

Phase 3-5

Course Description

Reading Techniques is a course for the average and above average student who wishes to increase his reading efficiency, study skills and vocabulary.

Achievement Level

The student should have a desire to improve his reading efficiency. Generally the student will be reading ninth grade and above. Students below this level will be directed to Basic Reading. Factors to consider are test scores, present grade level and age, past performance, and teacher observation.

Objectives

1. To develop reading efficiency

2. To develop comprehension

3. To develop vocabulary

4. To develop study skills

Chief Emphasis

The Gates-MacGinitie Reading Test or the Nelson-Denny test will be given initially. Exercises and activities designed to remedy specific difficulties in reading will be emphasized.

Materials

How to Become a Better Reader
Efficient Reading
SRA Reading Lab IVA
Reader's Digest
RFU
Study Skills
Listen And Read Tapes
Controlled Reader
Shadowscopes
Tachistoscope
SRA Better Reading Book I-II
SRS Timed Readings

Course Outline

Week 1

I. Explain course-log book-books

II. Test-Gates part I-II

III. Test-Gates part III

IV. To Library to select book

V. Read in books and check logs.

Week 2

I. Introduce three minute timed readings.

II. Issue folders

III. Introduce RFU

IV. Readers Digest speed and comprehension te

V. Read in books-check logs

Week 3

I. Three minute timed reading

II. Introduce *Efficient Reading*

III. RFU

IV. Introduce controlled reader

V. Read in books-check logs

Week 4

I. Timed Reading

II. Efficient Reading

III. RFU-Timed Readings

IV. Listen and Read Tapes-SQ3R

V. Read books-check logs

Week 5

I. Timed readings

II. *How to be a Better Reader*-timed-vocabulary-comprehension

III. RFU-Timed reading

IV. Study Skills lesson

V. Read books-Check log

Week 6

I. Timed Reading

II. *Better Reader*-*Efficient Reading*

III. Study Skills Lesson

IV. Controlled Reader

V. Read books-check logs

Week 7

I. Timed readings-RFU

II. Efficient Reading-Be a Better Reader

III. Study Skills

IV. Controlled Reader

V. Read books-check logs

Week 8

I. Timed readings-RFU

II. Reader's Digest speed and comprehension

III. Listen and Read tapes

IV. Controlled Reader

V. Read books-check logs

Week 9

I. Gates test-part I-II

II. Gates-part III

III. Course evaluation and progress checks

IV. Final timed reading

V. Final log check

Suggested Approaches

Read at least 15 minutes every night and record comments in a log book.

Every Friday in class, read in current book. Teacher can then check logs.

Vary activities to fit material available and students' needs.

DEVELOPMENTAL READING

Phase 3-5

Course Description

Developmental Reading is a course designed for the superior student who desires to improve those reading skills, study skills, and listening skills particularly needed for success at the college level. The focal points in this course will be efficiency in reading, the development of analytical reading skills and vocabulary as used on the college entrance exams.

Achievement Level

The student should have a desire to advance significantly his abilities as well as his reading efficiency. He should be reading above the twelfth grade level. Students below this level should consider Individualized Reading or Basic Reading II.

Objectives

1. To broaden the student's reading vocabulary
2. To develop critical and comparative comprehension ability
3. To develop various reading speeds such as purposeful rate, skimming and scanning
4. To develop independence in learning situations
5. To reinforce outlining, note-taking, and other organizational methods for use at the college level
6. To increase skill in writing a critical analysis

Chief Emphases

The course is designed so that the student will enhance his ability to function competently at the college level with reference to the reading and study demands experienced in that community.

Materials

Brown: Efficient Reading
Diederick and Carlton: Vocabulary for College D
SRA Reading Accelerators
Reader's Digest Vocabulary Test E and F
Wright: Reading for Comprehension

Course Outline

Week 1

1. Explain course in terms of Course Description, Objectives, personal growth and goals; go to the library to select a book for outside reading (see Suggested Approaches 4).

2. Go to the library to read critiques and book reviews from magazines: Atlantic, Harpers, Saturday Review of Literature, Life, etc.

3. Use handout, "Book Review Information," emphasize points to be considered in writing and grading a critique; read the rest of the hour in books.

4. Administer pre-timed reading test from Efficient Reading, exercises 25 and 21, take quizzes for comprehension check; organize a file folder for each student.

5. Administer pre-test from Vocabulary for College D; collect first critiques, 200 pages read; read in books.

Week 2

1. Handout Vocabulary for College D and explain the use of the exercises (see Suggested Approaches 5).

2. Explain eye fixation points as suggested on pages 194 and 198 in Efficient Reading. Make up an index card and have students practice with the technique of reading in phrases.

3. Explain the use of the Reading Accelerator as described in the manual. Practice on Selection 2 in Efficient Reading.

4. Take timed reading Efficient Reading 34; read in books.

5. Collect critiques, 400 pages read; administer first vocabulary test. (see Suggested Approaches 5)

Week 3

1. Discuss "Triple S to Versatility," read.

2. Begin studying analogies as a class exercise or game (see Reader's Digest Suggestions); read in books.

3. Do paced reading selection as described on page 299 in Efficient Reading, take quiz (see Suggested Approaches 7); read.

4. Collect critiques, 600 pages read; administer second vocabulary test.

Week 4

1. Use the Reader's Digest to practice some skimming and scanning, vocabulary and current interest timed reading, see page 192 in Efficient Reading.

2. Lecture on note taking, discuss different methods, (see Suggested Approaches 8); read.

3. Paced reading Efficient Reading 16, quiz; read.

4. Orally, Efficient Reading 30, spelling bee; read.

5. Collect critiques, 800 pages read; administer third vocabulary test.

Week 5

1. Use Reader's Digest as before; read.

2. Paced reading, Efficient Reading 61, quiz; read.
3. Timed reading Efficient Reading 57, quiz; read.
4. Use Reader's Digest analogies; read.
5. Collect critiques, 1000 pages read; administer fourth vocabulary test.

Week 6

1. Read Efficient Reading 45, quiz; discuss merits of good listening; read.
2. Paced reading, Efficient Reading 47, quiz; read.
3. Timed Efficient Reading 54, quiz; read.
4. Use Reader's Digest analogies; read.
5. Collect critiques, 1200 pages read; administer fifth vocabulary test.

Week 7

1. Read and discuss Efficient Reading 56; read.
2. Paced Efficient Reading 23, quiz; read.
3. Timed Efficient Reading 6, quiz; read.
4. Use Reader's Digest as above; read.
5. Collect critiques, 1400 pages read; administer sixth vocabulary test.

Week 8

1. Use Reader's Digest; read.
2. Paced Efficient Reading 62, quiz; read.
3. Timed Efficient Reading 51, quiz; read.
4. Use Reader's Digest analogies; read.
5. Collect critiques, 1600 pages read; administer seventh vocabulary test.

Week 9

1. Discuss week's activities; use Reader's Digest as above; read .
2. Post timed reading Efficient Reading 54.
3. Post Vocabulary for College D.
4. Collect critiques, 1800 pages read.
5. Return all test results and discuss progress and merits derived from class; record all books read; organize file folders.

Suggested Approaches and Teaching Aids

1. Use selections 21, 15, 38, 45, 56, 62, 64 as controlled time reading tests.
2. Use the index card or reading accelerator for practice reading and timed readings.
3. Use one half the period for reading in books so that the student can practice his reading speed and the teacher can have the opportunity to work with each student in terms of his weakness in vocabulary, speed, or comprehension.
4. Two hundred pages a week is required. The critiques should have author, title, and number of pages in the book recorded for record keeping.
5. The College Vocabulary can be given every Friday to the entire class or it can be used as independent work with the student asking for an individual lesson test at his option during the reading time and taking the post vocabulary test with the understanding he must make a higher score than on the pretest. Another method would be to go over two lessons a week with discussions and tests. This could be substituted for in class reading time.
6. All timed readings should be recorded for progress in speed and comprehension on either a graph or progress sheet similar to page 293 in _Efficient Reading_.
7. If a student completes the paced exercise before the pacing is finished, record his time so that he can figure his own wpm. Preview the paced selections for the students.
8. Have a guest lecturer for practice in notetaking. Use the overhead to illustrate the different methods used in the class. Suggest improvements.
9. _Reader's Digest_ suggestions;
    - A. Administer _Reader's Digest_ Vocabulary Tests E and F at beginning and end of course.
    - B. Skimming practice on the "Press Section."
    - C. Analogy races
    - D. "Word Power" to introduce new words, origins and pronunciation
    - E. Comprehension or scanning on timed readings
    - F. Critical analysis
    - G. Organizational techniques such as outlining
10. Discuss the types of writing as they are presented in the quizzes after the _Efficient Reading_ exercises.

References

Stroud, James B., Ammons, Robert B., Bammon, Henry., _Improving Reading Ability_, Appleton Century-Crafts, Inc., New York, 1956.

INDIVIDUALIZED READING

Phase 1-5

Course Description

Individualized Reading is a course in which the student will be permitted to read -- in the classroom -- books that interest him. The student should be encouraged to develop a wide variety of reading interests and to delve more deeply into the reading with the teacher's guidance. To evaluate progress, a daily record of reading experiences with comments will be kept in a notebook.

Achievement Level

This course is designed for the student (whatever his "level" of reading) who would like to extend his background in various types of reading. However, the student must be able to enjoy reading as well as comprehend a full length novel or novelette.

Objectives

1. To develop the student's understanding and appreciation of various kinds of reading
2. To help the student relate what he reads to other material he has read and experienced
3. To provide an opportunity for the student to pursue literary interests that have heretofore not been available to him
4. To stimulate a desire in the student to raise the maturity level of his reading
5. To open new awareness of literature to each student

Chief Emphases

Individualized Reading emphasizes the personal reading interest and development of the student.

Materials

Many paperbound books

Reference books and pamphlets:

Books for You
Books to More Mature Reading
Reading Ladders for Human Relations
Patterns in Reading
Books for the Teen-Age
Book Bait
Hooked on Books

Access to the library

Course Outline (9 weeks)

The following procedure is followed consistently throughout the course, after each student has completed a questionnaire designed to give some indication of his reading interests and has taken a timed reading test to determine his reading level.

1. Students sign for individual conferences with the teacher.
2. Students read during the classroom period.
3. When a student finishes a book, he selects another from the classroom collection or from the school library.
4. Conferences are held in a separate glass-enclosed consultation-observation room, if available, or in the back of the room, in order that nothing interreres with the students' reading.
5. Through these conferences, the student is encouraged to deepen, then widen his reading interest, noting the direction and growth of his reading maturity.
6. Each student keeps a running record of his reading (titles, pages, and comments) in a small spiral-ring notebook.
7. Each conference consists of the student answering a question about, or indicating an opinion of, a particular aspect of the book, such as characterization, handling of theme, comparison to another book, etc.

Suggested Approaches and Teaching Aids

1. The most important activities are individual reading and student-teacher book conferences.
2. Following each conference, the student should be encouraged to write about some aspect of the book he has read.
3. As soon as possible, each student should be tested so that he and the teacher know his reading level - speed and comprehension (Gates-McGinitie, Form D or E). The teacher should interpret the results for the student and suggest ways he might improve any weakness. The results, too, will help both student and teacher in the selection of books. The teacher will also know if a student is reading below, at or above his grade level.
4. Occasional panel discussions or debates may be held involving students who have read the same book, or who have read around a common theme, subject, or author. Small group discussions (involving only the teacher and those students with similar reading experiences) may be held in a separate consultation room at any time mutually convenient for the teacher and the students involved.
5. Students who wish to increase their reading speed might be encouraged to work with a reading accelerator or directed to a reading skills class.
6. Jones Book-A-Day Tests (Box 345, Ft. Meade, South Dakota 57741) or The Perfection Form Company (Losan, Iowa) Literature Testing Laboratory may be useful for occasional spot-checks on general comprehension.

7. Evaluation: The capabilities of each student and his previous reading experiences should be considered in determining grades. Factors in grading should include the number of books read, the level of each book, and the quality of conferences and notebooks.

   A more concrete method of grading might be to determine the number of pages to be read for a specific grade (500 pages for a D, etc.) The student's reading ability and the quality of the book as well as his comprehension of the material must, of course, still be important considerations.

8. Teacher Preparation and Attitudes: The teacher must have read or skimmed the books the students read; he must be able and willing to capitalize upon the student's interest and ability in recommending a book; he must resist the temptation to present any planned classroom activity which prevents individual reading and book conferences; and he should leave each conference feeling the student has gained a clearer understanding of the book and his program.

9. A reading project could be completed as an out-growth of the student's interests and previous patterns of reading. He chooses an author, theme, or genre in which he is particularly interested and then writes an analysis of his chosen topic. Students should be told about the project at the beginning of the course, but should not be encouraged to begin active work until near the middle of the course. Projects could focus upon such topics as:

   a. The Black Man in White America
   b. Future Societies as Seen Through the Eyes of Science Fiction Writers
   c. The World of John Steinbeck
   d. The Darkest Corner of the Mind: A Study of the Mentally Disturbed
   e. The Western Hero: Fact or Fiction?
   f. War and Its Effect on Man
   g. The Disadvantaged in America

SUGGESTED HANDOUT AT BEGINNING OF COURSE:

Individualized Reading

Your grade in this course will be based on several things. It is an individualized reading course which means that each individual will be evaluated according to his or her abilities and accomplishments. Theoretically it should be pass or fail; since, however, our grading system is not set up that way, you should read the minimum number of pages for the grade you want and pay attention to some of the following considerations as well.

> Are you taking this class seriously and using it to your advantage or is it just an easy grade or "goof off" class?
>
> Do you read with a purpose? What are you getting out of your reading? Do you have a plan in mind?
>
> Do you try something different--style of authors, subjects, genre (type of literature), fiction, short stories, plays, poetry, biography, politics, satire, science fiction, sociology, etc.?
>
> Do you read traditional or modern authors? Foreign authors?
>
> Do you pick a book because it looks easy or do you look for one because it might be thought-provoking or challenging?
>
> Are you a slow or an uninterested reader who now finds himself finishing books that he might not have even read?
>
> Will you read a book you started before but never finished?

Procedure: As you finish reading each book, you should write a summary of the book. A final paragraph should give your comments on the book. After the summary is written, sign your name to the list on the desk at the side of the room. Your name will be called in turn for an individual oral discussion of the book and your plans for future reading.

Page requirements: 9 weeks

(At least)---------A--------2500
---------B--------2000
---------C--------1500
---------D-------- 750

It's up to you. What do you want to get out of this class?

STUDENT QUESTIONNAIRE

Name____Grade__________Age__________

Home Room____________Have you read any books lately for pleasure?______________

If so, what did you read?____

How do you feel about reading? Enjoy it very much?_________Moderately so?________

_________Dislike it?___________Do you have trouble with words?________________

Do you have trouble finding books that interest you?_____________________________

What do you consider an interesting book?___________________________________

Name one or two of the best books you have ever read____________________________

_______________________________________What others have you especially

enjoyed?____

How do you select the books you read? Do you get help from the teacher?___________

________ the librarian?___________friends?_______________parents?__________

Do you get ideas from paperback racks?______________books made into movies?_______

__________by browsing?______________________card catalogue?_______________

What magazines come regularly to your home?_________________________________

Which ones do you read?____

Do you read others at school?______________________Which ones?______________

Does your family subscribe regularly to a newspaper?_______Which one or ones?________

____

What portions of the paper do you read?______________________________________

_________________________________Do you have an encyclopedia at home?________

Which one?____

Do you have a quiet spot at home where you can sit and read?___________________

Does television or radio interfere with your reading?____________________________

Approximately how many hours a day do you watch TV?___________________________

Name your favorite programs____

Do you see many movies?________________Name one or two that you found especially

interesting____

What are your hobbies or special interests?_____________________________________

What books that you have heard of would you especially like to read during the semester?

____

PUBLICATIONS LABORATORY (Journalism II)
18 weeks
Only With Permission of Teacher

Unphased

Course Description

In this 18-week "capsule" all the theories of communication, problem-solving, personal interaction, and decision making, as well as elements of business and organization, are put to the test of a real life situation--preparing and arranging materials for a publication (newspaper, yearbook, brochure, directory, student handbook), financing, promoting, and selling that publication. Students will work in various "stations" long enough to find areas of specialization for the last half of the course. Stations are writing and editing, photography, layout and graphics, bookkeeping, advertising sales and layout.

Achievement Level

Students should have shown an interest and ability in the area of communication, preferably by having taken Byline, Journalism I, and/or News Media or by proving competence as a photographer, writer, or ad salesman. Teacher permission must be arranged in advance.

Objectives

1. To encourage students to accept greater responsibility and develop initiative

2. To lead students to greater speed and proficiency in writing to communicate in the real world

3. To introduce interested students to the field of journalism as a possible career

Chief Emphases

The chief emphases will be on 1) individual achievement of goals, always under pressure of deadlines and always with professional standards as guidelines, and 2) "brainstorming" for ideas to be carried out collectively and individually for fun and profit to the publications and to the school as a whole.

Materials

Newspapering by William G. Ward (National Scholastic Press Association, U. of Minn.)
Writing in Journalism " " " " " " "
Springboard to Journalism by Benjamin Alnutt (Columbia Scholastic Press Assoc.)
Yearbook Fundamentals by C. E. Savedge (CSPA)
Introductory and Publications Photography by Horrell and Steffes
School newspapers and yearbooks

Course Outline (Must be flexible because of deadlines and seasonal projects)

Weeks 1 and 2

I. Concentrate on COVERAGE in journalistic publications

A. Study several newspapers, magazines, yearbooks, etc., to determine 1) purpose, 2) scope, 3) audience, 4) technical quality, 5) criteria for judging

B. Review the tools of coverage--reporting, writing, editing

C. Give several opportunities for practice in interviewing and writing.

D. Plan coverage for sample project--yearbook, newspaper, brochure.

Week 3

I. Each student should prepare a prospectus on his choice of the following:

A. "Ladder" for a yearbook (plan for each page)

B. Sports brochure of 8 or 16 pages

C. Advertising campaign for newspaper or yearbook

D. All story assignments for 4-page newspaper

Weeks 4 and 5

I. Learn techniques of photography. Have speakers, slides, movies (free from Kodak)

II. Study the use of pictures for reader impact--cropping them, arranging them on the page, writing captions.

III. Have students practice arranging pictures for newspaper or yearbook.

Week 6

I. Students work in pairs to schedule pictures and plan photo-essay. Emphasize correct spelling of names in identification of people in pix.

Weeks 7 and 8

I. Study other graphic elements in printing--artwork, typography, ways to achieve interesting newspaper and magazine layouts.

II. Understand printing methods, especially offset. Visit printing plant.

III. Give practice in drawing layouts, pasting up dummies, and writing headlines.

Week 9

I. Each student prepare a headline schedule or style sheet for newspaper or yearbook. Paste specimens on cardboard for future refereal. Have each headline numbered and the unit count posted with it.

II. Continue headline writing, preferably for an actual issue of a paper.

III. (Optional) Each student re-evaluate his/her prospectus and add to it layout plans. Select suitable types and artwork. Hand in as midterm project.

Weeks 10 and 11

I. Study costs and methods of financing publications.

II. Have students write to magazines and other publications to get ad rate cards and other information.

III. Invite speaker from South Bend Tribune to talk on market analysis, etc.

IV. Figure out how much to charge for various publications and for advertising rates in order to break even and to make a profit. Survey potential audience to determine an estimate of sales. Find out from other schools how they finance similar publications and try to account for variance from school to school. Get estimates from two printers for any projects which are far enough developed at this point.

V. Study bookkeeping systems. Have speaker from business department. Set up budget for a publication (to add to prospectus). Class work in teams to "examine" each other's budgets.

Weeks 12 and 13

I. Have class read about advertising extensively. Discuss pros and cons, problems of taste, effectiveness, honesty, sincerity. Use library resources.

II. Bring examples of ads to class and discuss potential buyer appeal of each.

III. Arrange classroom interview with an advertising manager of a store.

IV. Have students sell objects, ads to each other. Tape each presentation, play it back and discuss the strong and weak sales appeals.

V. Conduct a survey to determine buying power of your audience and tabulate the results to show advertisers.

Week 14

I. Prepare layout, artwork, and copy for an ad which you will actually try to sell.

  A. Study the store's merchandise and its ads in the local paper.

  B. Decide on an attractive item to feature in your layout. Do drawing.

  C. Be neatly dressed and courteous and take your layout and sales pitch to the store's manager. Make an appointment if possible.

  D. If he buys, fill out a contract and inform ad manager of newspaper the number of inches, etc. If he says no, keep trying other stores until you get a sale. Be flexible and ready to implement the store manager's idea into an ad.

Week 15 and 16

I. Do a depth study of magazines. Have students consider the following about individual magazines:

A. Who publishes the periodical?
B. Who are its editors?
C. Are its articles documented?
D. Is the author of each identified?
E. Is background information on authors presented?
F. Who is the audience?
G. What is relationship between advertising and editorial content?
H. What is method of distribution?
I. Are layouts attractive? Why?

II. Each student might study history and characteristics of a magazine and report to the class. Much is available on Saturday Evening Post, Ladies Home Journal, Readers Digest, True Story, Time, Life, and many others. Some could give reports on famous magazine editors.

Weeks 17 and 18

I. Students do reading and projects in fields of individual interest.

II. Spend whatever time is available on such career possibilities as public relations, trade journals, broadcasting, free lance writing.

III. Stress the journalist's responsibility to society and to his publication to be accurate, to be interesting, to avoid libel or invasion of privacy, to try for objectivity and balance of coverage, to keep well informed and alert, and to remember the public interest.

THE LANGUAGE OF FILM
(18 weeks)

Phase 1-5

Course Description

This course, The Language of Film, includes both film making and film viewing. Not only will the student learn how to frame each shot from the "one perfect angle," but he will also learn how to choose that artistic angle to express the visual as well as the verbal language of film. The combination of his own creative efforts and critical viewing of acclaimed films will increase his visual awareness so that he can better understand and appreciate this most demanding, most creative, and most modern art.

Achievement Level

Since film terminology and techniques will be new to nearly all students, this course will satisfy the needs of all levels. Even slow students may succeed because the class is visually-oriented. Actual production (although a painstaking and time-consuming task) of films can give even the lowest achiever a taste of success, while the higher achiever can aim for individual creative expression in both visual and verbal communication through the language of film.

Objectives

1. To give the student opportunities to work with actual on-location filming both indoors and out
2. To learn basic design concepts employed universally by film makers
3. To explore creatively the various possibilities for student films: one reel edited-in-the-camera; one or two reels edited from original storyboards or shooting scripts; and edited commercials or telespots using live characters, stills, and/or animation
4. To develop criteria for practical application—both for written evaluations for course assignments and for lifelong use to make wise choices for leisure television and film enjoyment
5. To open avenues to future film-related careers
6. To encourage the application of techniques and skills for artistic and economical home and hobby photography
7. To keep a film notebook that includes class notes and film critiques that may be kept as a reference book for future amateur or home films
8. To learn proper care and operating techniques for cameras and other equipment
9. To appreciate the most demanding and yet most creative art—film

Chief Emphases

This course will emphasize the importance of understanding visual communication. Since our world depends more and more upon rapid visual communication, the student must learn to interpret these images correctly, for they influence him even more than written words. Just as a student needs to learn propaganda devices employing the written word, so does he need to be forearmed against visual brainwashing. This course will enable him to "see" fully, with awareness and insight, the visual language of film.

Materials

Cameras (Super 8 is preferable), tripods, splicers for both 8 and 16, projectors also in both sizes, splicing tape and cement, editors, raw stock, floodlights, light meter, and other equipment to suit individual needs.

Borrowed and rented films from the Northern Indiana Regional Center, the South Bend Public Library, the South Bend Community School Corporation, local film makers, and amateurs.

Exploring the Film, William Kuhns and Robert Stanley

Course Outline

Weeks 1 and 2

I. Text assignment: Chapters 15 (To Make a Film) and (Introduction: Why Study Movies?). Text assignment may include vocabulary lists made up of film terms, new words from text, or words from films viewed.

II. Viewing of edited amateur film.

  A. View for message and enjoyment, then for critical evaluation (without sound), and finally to show typical problems encountered by beginners.

  B. Discussion of possible films for class members to make.

III. View 16mm films made with simple home movie techniques.

  A. View PEOPLE SOUP. WHY DIE, MAGNOLIA, or similar films.

  B. View MR. AND MRS. PEACOCK and explore possibilities for animated films.

IV. Encourage students to bring in cameras and manuals--and any good amateur films. Also view a couple of "typical" home movies, followed by constructive criticism.

V. Give lists of indoor and outdoor practice shots (walking camera, sun flash, sun-into shade, etc.) and shoot enough footage to allow each student to use cameras available. Experiment with matched action and edited in the camera. Develop and view as soon as possible.

VI. After a discussion of television commercials and telespots, have each student prepare a storyboard for a short (thirty or sixty seconds) commercial or telespot with sound. Choose best ones for actual production.

Suggested film: WHY MAN CREATES

Weeks 3 and 4

I. Film best commercials or telespots.

  A. Learn correct slating, editing, and splicing methods.

  B. Aim for a 3:1 ratio.

  C. Work with tape recorders and film projectors.

II. View films, with constructive criticisms given either in class discussion or written work.

Weeks 5 and 6

I. Text assignment: Chapters 2 (What's in a Movie?) and 3 (The Shaping Forces of Film Language).

II. Design concepts (including line, balance, unity, harmony, variety, perspective, etc.)

III. Writing assignment from television film or feature film.

Suggested films: FILM FIRSTS, A NIGHT AT THE SHOW, and any of the old classics from the 8mm or 16mm selection at the South Bend Public Library.

Weeks 7, 8, 9, and 10

I. Text assignment: Chapters 4 (How a Film is Made), 5 (Visual Language), 6 (The Language of Motion), 7 (A Language of Sound), and 8 (Non-People Characters and People Characters).

II. Viewing of films and discussion. Written assignments at discretion of teacher. Vary discussion patterns with group discussions, role-playing, and games.

Suggested films:

Chapter 4 - A CHAIRY TALE, PAS DE DEUX, LAPIS, PERMUTATIONS, OMEGA
Chapter 5 - OCCURRENCE AT OWL CREEK BRIDGE, ERSATZ, NOTES ON A TRIANGLE, THE CABINET OF DR. CALIGARI, NUMBER 00173
Chapter 6 - LA JETEE, BIRTH OF A NATION, THE BATTLESHIP POTEMKIN, THE GOLDEN FISH, DREAM OF THE WILD HORSES, RENAISSANCE
Chapter 7 - TIMEPIECE
Chapter 8 - THE RED BALLOON, THE STRING, AWARENESS, NOSFERATU (DRACULA), STRING BEAN

Weeks 11 and 12

I. Text assignment: Chapter 9 (Filmic Drama) and 10 (The Fiction Film).

II. Preparations for, viewing of, and critical discussion of CITIZEN KANE.

  A. Teacher's notes should prepare students.

  B. Follow with a writing assignment keyed to character.

Weeks 13 and 14

I. Text assignment: Chapters 11 (The Documentary), and 12 (Say It with Film), and 13 (Film Criticism).

II. Viewing of appropriate films and discussions or written assignments.

Suggested films:

Chapter 11 - LEO BEUERMAN, THE RIVER, SALT OF THE EARTH, NANOOK OF THE NORTH, NIGHT AND FOG, HIROSHIMA-NAGASAKI
Chapter 12 - ACTUA-TILT, UP IS DOWN, VIEW FROM THE BOTTOM

III. Begin writing of student scripts for following assignment during weeks 15, 16, and 17.

Weeks 15, 16, and 17

I. From the scripts already written by the students choose the best for filming.

A. Employ as many as possible of the techniques learned from design and the films viewed.

B. Edit films and tape sound.

II. View films, following with a discussion of problems and possible solutions to eliminate or overcome these problems in future film making.

Week 18

I. Review beginning films and compare with latest films.

II. Review days, plus any films made outside of class.

III. Final exam.

Suggested Approaches and Teaching Aids

1. Film is expensive--and so are cameras, recorders, and projectors. Tell the students the exact costs and encourage them to give equipment the same care as professionals do.

2. Utilize community resources: ask experienced adult film makers to show and discuss their films; invite college or other high school students to share films and common problems; and use local TV cameramen as guest speakers.

3. Be realistic in scheduling required television or film viewing. Since so many high school students work several hours each week, give a flexible viewing list with alternatives.

4. Prepare students before each film. Tell them what to expect, who to film, and follow with discussion or written work. This technique can result in a retention rate of 90%.

5. Preview all films; choose the ones you prefer for the particular techniques the class is learning. The films listed are only suggestions.

6. Use 4 X 6 notecards for taking notes while films are being previewed or shown. Keep techniques grouped, such as: lighting, special effects, set design, transitions, juxtapositioning, angles, etc.

7. Allow two separate days for viewing any films to be used for writing assignments. (Short evaluations or critiques will not demand two showings, although a double viewing has many advantages.) Suggest and discuss possible divisions for the body of the theme (based upon the thesis statements to be used), and have the students take notes during the second viewing. If they follow the same technique as in number 6 above, they will already have the notes organized for easier writing.

8. The biggest complaint in both high school and college film classes is "not enough time," so allow plenty of time for editing, splicing, and taping. Since film making will be such a new learning experience, be prepared to give much positive individual attention and encouragement.

9. A filmed final would be a challenge--both for the teacher and the students.

Supplementary Reading List

Creative Film-Making, Kirk Smallman
Film as Insight, Edward Fischer
Film: The Creative Eye, David A. Sohn
Independent Filmmaking, Lenny Lipton
The Liveliest Art, Arthur Knight
The Parade's Gone By, Kevin Brownlow
The Screen Arts, Edward Fischer

FILM: A STUDY OF ART

Phase 4

Course Description

A student who elects this course will study the film as an artistic expression, learning to recognize the various forms of art that make the film a worthwhile experience. Literary expression, point of view, photography and other techniques of filmmaking will be observed and discussed. Types of films from the documentary to the fiction film will be viewed for study. Supplementary reading and some writing will be expected in the course. The goal of the course, however, is to learn how to evaluate and appreciate the motion picture.

Achievement Level

The student should have a good command of writing and discussion skills. He should also be able to develop insights into the literature of film (visual language) along with a sincere appreciation for film making.

Objectives

1. To provide the student with experiences in various art forms since film-making encompasses all art forms
2. To make the student aware that a good film is like good literature
3. To make students aware of the process of film-making
4. To instill in the student an appreciation for film and related areas

Chief Emphasis

The main emphasis of this course will be to make the student aware of the literary possibilities films offer. Through various projects and discussions, the student will come to the realization that a good film is a total artistic experience, often comparable to the finest of writing.

Course Outline

Week 1

Introduction: Students should be made aware that films are experiences in mood and texture.

I. Show "Dream of the Wild Horses." Discuss with students the idea of impressionism. Perhaps some reproductions of works by impressionistic painters on slides or prints would be helpful in the discussion of unity, line, and space, as well as mood through color and texture.

II. A literary comparison might be helpful. Poe's opening paragraph to "The Fall of the House of Usher" could be used. Ask the students to suggest ways these paragraphs might effectively be filmed.

III. Show the film a second time, introducing:

- A. placement
- B. angle
- C. framing
- D. slow motion
- E. symbolism
- F. zooming
- G. point-of-view
- H. cross-cutting
- I. sequence
- J. sound
- K. lighting
- L. movement

IV. Read and discuss Chapter 3 of Behind the Camera

V. Show "An Occurence at Owl Creek Bridge." Use this film for further discussion of number 3 above, plus:

- M. direction
- N. setting
- O. script
- P. acting

VI. Assign a report on William Randolph Hearst with little, if any, introduction. This report must use at least two different references and will be collected in about one week. This report is to be used in conjunction with a future film showing.

Week 2

This is a good time to emphasize point-of-view, and technique-that films are creations of directors, that audiences "see" films through the eyes of someone else.

I. Show "The Cabinet of Dr. Caligari." Discuss the element of flashback and point-of-view.

- A. Show examples of surrealistic painting and compare them to the sets in the film.
- B. Discuss the historical importance of this film and its impact on all horror films.

II. Some information dealing with the Gothic tale-its style and creation-with some relevant examples found in literature and films should prove helpful here.

III. Show "Potemkin" (two day film), a Russian classic. Discuss how some of the same overtones in "Caligari" are brought out differently in this film because of visual interpretation.

IV. Show one or two examples of American-made horror films, bringing out the influences of "Caligari" and "Potemkin." The 1921 version of "Dr. Jekyll and Mr. Hyde" will be effective here.

Week 3

I. After collecting reports on William Randolph Hearst and discussing them with the class, introduce Orson Welles' "Citizen Kane." Discuss Mr. Welles' genius in creating this film and its history. Also note that many film historians consider this THE greatest American film to date.

II. Show and discuss the film. It is in three parts.

A. Discuss the implications of the film as well as what kinds of things are done visually to get the ideas across to the audience.
B. Sequence and symbolism are the important factors in this film. Also emphasize the idea of adaptation.
C. Compare the artistic elements of this film with Shakespeare's Hamlet, Romeo and Juliet, or Julius Caesar, stressing again the comparison of time, sequence, and continuity.

Week 4

I. Introduce theme. A series of short stories read in class and discussed might be a helpful aid in understanding this element. "The Portable Phonograph" is a good start and might easily lead into how this story could best be filmed.

II. Show "Goodnight Socrates."

A. Discuss the meaning behind the film, bringing in visual symbols.
B. Discuss the cultural aspects of the film. Talk freely about roots, ties, and family.

III. Show the film a second time. Have students write about and discuss a particular scene or sequence in the film showing its effectiveness and importance. Scenes such as:

A. the merry-go-round
B. the gates
C. the use of reflections
D. the relationship of grandfather and grandson

IV. Show "The Antkeeper" or "Awareness". Have the class prepare discussion questions and talk about the film as a whole-its elements and style-using the termonology of the course.

Week 5

I. Read Behind the Camera, pages 115-145.

II. Show "Sparrow" after reading the commentary by the two men who made the film.

III. Discuss and criticize every aspect of the film-showing it a second and third time.

IV. Read pages 145-165 and compare students' critiques with professional ones.

V. Show "Evan's Corner." Using the critical form on pages 145-165, have students write a critique of this film.

Week 6

By this time the teacher might have assigned a feature film playing at a local theater.

I. A long written paper, derived from questions considering style and technique could be assigned. Students should also plan on finding recent criticism on their film.

II. If two or more films have been assigned, a panel discussion could be given instead of (or in conjunction with) the paper.

III. Read Chapter 8 in Behind the Camera.

IV. Show "The Gold Rush" as an early example of special effects. A good introduction to Chaplin will be beneficial.

V. Show "Omega" as a recent example of special effects.

Week 7

It is important that students understand and realize that documentaries, like fiction films, are in the realm of art. Bring out that these films are "truth interpreted" by the director, who wants the audience to realize what he saw and HOW he saw it.

I. Read the Chapter on documentaries in Exploring the Film.

II. Show "Nanook of the North."

  A. Assign, in a page or so, "What 'Nanook' is about and how the filmmaker went about telling you." Read and discuss papers in class.
  B. Discuss the importance of the film historically. Review the notes in the chapter on documentaries.

III. Show "Night and Fog."

  A. Before showing this film, some introduction to Nazi Germany and World War II in France will be necessary. Be sure to stress the effects that war had on France.
  B. After showing the film, discuss:

    1. What is the attidude of the film?
    2. How is the attitude displayed?
    3. What effect does color have, as compared to the use of black and white stills and footage?
    4. What elements work to make this a very dramatic experience?

Week 8

I. Show "The River" after reading Chapter 4 in Behind the Camera.

II. Introduction to the film should discuss the POSITIVE qualities of the river.

III. After showing the film discuss:

  A. When was the film made?
  B. What is personification?
  C. Who is responsible for the river becoming a monster?
  D. Editing and its role in film-making, and its possibilities. Assign Chapter 7 in Behind the Camera.

IV. Show and discuss "The Red Balloon."

   A. Discuss the literary meanings of Fantasy and Romanticism.
   B. Discuss the special effects of the film and how they insinuate and promote theme and character.
   C. Reinforce symbolism.

V. Repeat assignment outlined in sections 1 and 2 under Week 6.

Week 9

I. Show "A Stain on his Conscience."

   A. This is a mature film. Instill this in the class ahead of time.
   B. Discuss the concepts of fantasy and animation used in this film, and how they work at depicting theme and continuity.

II. Show "Renaissance" and/or "Pas de Deux" as examples of the artful work the camera, editing, and imagination can create.

III. Show "Child of Darkness, Child of Light" and "The String." Discuss and test on these films.

Suggested Teaching Aids

1. As much discussion as possible should be done in relation to the films. A good way to start a discussion might be the question: How did the film make you feel?

2. The list of films is flexible. All can be found at the South Bend Public Library and LaSalle High School. Use films that are of good artistic quality. If feature films are available, relevant substitution seems justified.

3. Sensitive examples of art works, musical compositions, and interesting historical anecdotes should be most helpful in proving that films are truly experiences in total art.

4. Have students write short critiques as often as possible.

5. No mention has been made of testing. The type and time is flexible and can best be determined after meeting and knowing the class. Essay type tests seem most appropriate for this kind of work.

6. Since appreciation is the main goal of the class, all aspects of film making should be discussed.

7. Behind the Camera is a manual. If students are interested in making their own films, they should be encouraged and their films shown in class.

8. Supplementary reading should be encouraged - especially film biographies, criticism, and books on technique, and articles in film magazines such as Show.

9. The teacher should try to see as many films playing locally as possible.

Materials

Teacher's References:

- The Story of Art, Ruskin. Pantheon Publishers (or any good art survey work with large pictures in color)
- The Film Till Now, Rotha and Griffith Spring Books
- The Rise of the American Film, Jacobs. Teachers college Press
- Show Magazine
- Media and Methods Magazine

Classroom:

- Behind the Camera, Kuhns and Giardino
- Exploring the Film, Kuhns and Stanley
- Slides of paintings found in the library
- Articles found in Show Magazine
- Selections from Adventures in American Literature

COPING WITH THE NEWS MEDIA
(NEWS MEDIA)

Phase 4-5

Course Description

The course will emphasize reading, writing, and discussion about the press (including the broadcast media) as a guardian of truth and the public and how it champions both by its questioning. How do freedom and responsibility affect the use of judgement in pursuing the truth? How does the press, by its coverage of war and peace, crime and order, crisis and tranquility, influence the life of the individual? Current events will be the main subject matter of the course.

Achievement Level

Students electing this course should have an interest in local, national, and international affairs and a concern for their fellow man. They should care about issues, new ideas, politics, people, and especially the skillful use of the language to communicate "news" to others.

Objectives

1. To give a deeper and more critical understanding of what the press is, what its effects are, and how it is influenced by the community it serves
2. To develop the critical intelligence of the newsreader (viewer) and educate his sensibilities by juxtaposing issues with responses, problems with solutions, and needs with resources
3. To underscore the journalist's responsibility---to be thorough, balanced, accurate, and interesting---and his role--that of public conscience, educator, and government adversary

Chief Emphases

The emphases will be on always getting facts upon which to base one's opinions, on looking at all sides of controversial issues, and on seeking clarity and conciseness in setting forth one's ideas, both in class discussion and in writing. In short, the course will seek to stimulate critical thinking on relevant topics and effective communication to others.

Materials

Freedom of Dilemma (Scott Foresman)
Coping with the Mass Media (McDougal Littell)
Readings in the Mass Media: Journalism (Odyssey Press) Optional
Current newspapers, magazines, TV

Course Outline

Week 1 - Background - Freedom and Responsibility

I. Understanding of Media (background)

A. Coping with the Mass Media pp. 1-16 and 125 - 157, McLuhan

B. The Medium is the Message, McLuhan (slides and discussion)

II. Four Theories of the Press, Siebert, Peterson, Schramm

A. Explain authoritarian, libertarian, Soviet-totalitarian theories of the press.

B. Emphasize SOCIAL RESPONSIBILITY theory and its application today.

III. Assign readings on the historical bases for FREEDOM OF THE PRESS, as time permits. Discuss. See Journalism: Readings in the Mass Media, Appendix, and Bibliography at end of outline.

Week 2 - What is News?

I. Freedom of Dilemma, pp 1-48

II. Today's newsmakers -- discuss current events and ideas and the media's continuing interpretation of them.

III. Discuss difference between fact and opinion, objectivity, editorial judgement, elements of news, etc.

Week 3 - The Media and the Courts, Media and War, Confidential Sources

I. Freedom of Dilemma, pp. 85-126

II. Read other examples in Journalism: Readings in the Mass Media

III. Discuss recent cases in this area. Find current examples. When does an individual's right to privacy end? to a fair trial?

Week 4 - Fair Comment or Intimidation?

I. Freedom of Dilemma, pp. 127-166 Pros and Cons from Agnew, Reston, Friendly, Howard K. Smith, and Art Buchwald

II. Discuss recent cases, role of FCC

Week 5 - "Not to be released until..."

I. Discuss leaks (especially post Watergate), attribution, Pulitzer prize reporting, off-the-record backgrounding. What should be the responsibilit of the press when the government lies?

II. Discuss the adversary roles of the press and government. See Rivers: The Opinion-makers, The Adversaries.

III. Freedom of Dilemma, pp. 167-208 See Cater: The Fourth Branch of Government.

Week 6 - Politics and the Wired City

I. Freedom of Dilemma, pp. 209-238

II. Discuss The Selling of the President, political convention coverage, TV campaigning, election night coverage

Week 7 - "The Whole World is Watching"

I. Discuss TV as a participant. Should the press merely report on or lead a society?

II. Freedom of Dilemma, pp. 239-288

Week 8 - Audience and Effect

I. Journalism: Readings in the Mass Media, pp. 117-280

II. Study newswriting as a form of composition. Find examples of effective journalistic writing. Why are they effective?

III. Read excerpts from Gay Tales: Fame and Obscurity.

IV. Consider what a journalist must be. How can the press improve?

Week 9 - Summing up, taking stock

I. Students do individual projects

II. Ask these questions in light of what has been studied here:

A. What is the public interest? Why?

B. What are the powers of the press over the public? Why?

C. What are the powers of the public over the press? Why?

D. How does the free press maintain its liberty? Why?

E. How should the press change? Why?

F. How does the press affect man's civilization and community? Why?

G. How does the press affect the survival of the individual? Why?

The answers to the "why" questions, given an understanding of the questions that precede, are the most vital.

WRITING FOR AN AUDIENCE (BYLINE)

Phase 4-5

Course Description

Writing for an Audience explores the dynamics behind the expressions "power of the press" and "the pen is mightier than the sword." Behind the printed word of the public and school press are journalists who are in a position to affect public opinion. What must they do to merit such a responsibility? How do they determine what is "news"? How and where do they get news? How do they write it? What criteria can be used to evaluate and interpret journalistic writing? The search for the answers to these questions will lead the student into the intriguing world of writing based on facts.

Achievement Level

Students should be reading at least at eleventh grade level and be interested in writing for publication.

Objectives

1. To help the student strengthen his ability to distinguish between fact and opinion and to recognize bias, superficiality, and over-generalization--- in short, to make him a more discriminating reader and viewer of the news media
2. To develop the student's ability to state facts clearly, concisely, and accurately, and, on occasion, to interpret those facts for a reading public
3. To encourage the student's initiative in developing ideas, interviewing news sources, and making judgements
4. To challenge competent writers to reach ever higher standards, even after the 9-week course is over

Chief Emphases

The chief emphases will be to encourage in each student 1. a desire to communicate accurate, interesting information to others, and 2. a continuing effort to improve his/her journalistic writing style.

Materials

Current newspapers and magazines and a choice of the following texts:

Press Time, Adams and Stratton
Journalism in the Mass Media, Moyes and White
Journalism for Today, Ferguson and Patten
Scholastic Journalism, English and Hach

Course Outline

Week 1

I. Evaluation of news
  A. What is news? All the journalism texts give material on the difference between fact and opinion, between journalistic and literary writing, and the elements which make news.

B. Discuss school news. What is role of school paper? Who are news sources? Encourage alertness about the school community and its leaders. Have a test on "Who's who at our school." Emphasize correct spelling of names.
C. Bring in and discuss models of good reporting.

II. Simple writing practice and thought-provoking exercises
A. Have each student follow a news event for several days through various media and discuss differences and similarities in coverage. Note the number and kinds of sources used by the reporters. What techniques were used to get the story in each case?

Week 2

I. Discussion of the reporter's skill
A. Study aspects of newsgathering (covering beats, interviewing, quoting and attribution)
B. Explain preparation of copy for publication and conforming to consistent "stylebook."

II. Practice in "getting the story"
A. Assign a beat to each student to cover by a given deadline.
B. Bring in a speaker for a press conference. Help students to ask the right questions and organize material for story.

Week 3

I. Writing the news lead
A. Study examples of the inverted pyramid style. Practice finding the most important points in several textbook exercises. Discuss varying sentence structure of leads. Emphasize summary lead, novelty lead, composite lead.
B. Using information gathered from assigned beats, discuss the news value of each story possibility. Write together a good lead paragraph for each story. Students may use the class-prepared leads and complete their stories, putting facts in order of their importance and interest.

Week 4

I. Learning to write the news story
A. Critique the beat stories handed in by students. Suggest ways of adding INTEREST to the stories.
B. Study journalistic style (see textbooks): conciseness, simplicity, color. Have class give examples of wordiness, cliches, redundancies, flowery writing. Make students aware of these excesses. Use humor (Avoid cliches like the plague).
C. Read good examples and explain why they are good. Read bad ones and ask how they may be corrected.

II. Practicing newswriting
A. Invite a news source to come to class and answer questions.
B. Next best is for the teacher to pretend to be a news source and give information as class asks questions. Start with advance and follow-up stories on a meeting.
C. Use textbook examples for practice if not real information is available.

Week 5

I. Improving newswriting and going into depth in news coverage
  A. Study the sports story, emphasizing color, sights, sounds.
  B. Show the importance of human interest in news reporting; explain the sidebar.
  C. Cover speeches to learn to attribute information; research and subject by using library materials and by interviews.

II. Individualized projects in newswriting
  A. Students should get practice in dealing with ideas and trends, quoting authoritative sources. They should choose areas of interest in which to become the class "experts."

Week 6

I. Writing features---humanizing the news
  A. Continue the approach being used in depth reporting, not settling for superficial treatment of subjects. Stress sights and sounds. Use more than one source of information to get story. Quote accurately.
  B. Read and discuss many good examples of features. Include features on personalities, historical subjects, and special occasions. Show how a brief feature angle becomes a sidebar.

II. Practice in writing
  A. Have a guest student or teacher come to class for interview.
  B. Teacher may give information to class in "mock" press conference.
  C. Students write features for school paper or yearbook. Rewrite.
  D. Submit stories to Next Generation Page or Michiana Magazine.

Week 7

I. Understanding the editorial (opinion) page
  A. Study the leadership role of the editorial page. Stress the need for balance, fairness, integrity, and the responsibility to interpret events and search for the truth wherever it lies.
  B. Clarify the difference between editorials and columns and between editorials and letters to the editor.
  C. Study the form of reviews of books, movies, plays, records.

II. Writing for editorial page
  A. Write 4-paragraph editorial, following text guidelines.
  B. Study and carry out an opinion poll as a function of the opinion page.

Week 8

I. Continuing in-depth approach to writing news, features, editorials
  A. Help students on individual projects for publication.

II. Study of copy-editing, headline-writing, and layout to show the importance of attractive packaging for publication.
  A. Do in-class editing and head writing as time permits.

Week 9

I. Have students complete all writing projects and rewrites.

II. Emphasize the importance of the responsibility that goes with publication of material.
   A. Stress ethical issues, the public good.
   B. Mention danger of libel, invasion of privacy, sensationalism.

III. Encourage students to continue to write for publication.

Teacher References

Alnutt, Benjamin, Springboard to Journalism (Columbia Scholastic Press Association, Box 11, Central Mail Rm, Columbia U., NY 10027
Charnley, Mitchell V., Reporting (Holt, N.Y. 1966)
Copple, Neale, Depth Reporting: An Approach to Journalism
Indiana Dept. of Public Instruction: Teacher's Guide to High School Journalism (Ind. H. S. Press Assoc., Franklin College)
Richards Rosen Press: The Student Journalist series
Ward, William G., Newspapering (National Scholastic Press Association, U. of Minnesota, Minneapolis, Minn. 55455)
Ward, William G., Writing in Journalism (NSPA)

INTRODUCTION TO JOURNALISM
(18 weeks)
(Journalism I)

Phase 3-4

Course Description

Students will be introduced to newswriting, interviewing, editing, advertising, and production of a newspaper and/or yearbook (magazine). They will also study the role of news media in society today and participate as much as possible in the actual production of school publications on both editorial and business sides.

Achievement Level

The course would be of most value to students who are already above average in writing ability; however, anyone who genuinely wants to write is welcome. Students in journalism need to have an interest in the world about them and the people in it. They must be willing to take part of the responsibility for their own progress, and they should be interested in writing for school publications and perhaps taking future positions as editors. Assignments are expected to be typed.

Objectives

1. To develop the student's ability to state facts clearly, concisely, and accurately in a style interesting enough to appeal to many readers
2. To foster initiative--to get the student to think creatively, follow through on ideas, and interview news sources without hesitation
3. To emphasize the role of a journalist as that of public conscience, educator and often government adversary
4. To clarify the role of the press in the U.S. under the social responsibility theory

Chief Emphases

The chief emphases will be on encouraging in each student a desire to communicate accurate and interesting information to others and on developing the sense of responsibility which must go with a free press. Emphasis will also be placed on understanding current events in the school, community, nation, and world.

Materials

Current newspapers and magazines and a choice of the following texts:

Journalism for Today, Ferguson and Patten
Journalism in the Mass Media, Moyes and White
Press Time, Adams and Stratton (Third Edition)
Scholastic Journalism, English and Hach (Fifth edition)

Note: The teacher may want to combine elements of the two 9-week courses, News Media and Byline, especially if they are not being offered in the school. The 18-week Journalism I course should cover both areas--journalistic writing and the role of the media-and in addition, important editing skills and practice in layout and use of graphics, advertising, and production.

Course Outline

Weeks 1 and 2

I. Organizing and financing a newspaper--discuss staff positions, circulations.

 A. Have students read chapters of advertising and circulation, prepare ads.

 B. Discuss promotional techniques. Prepare skit to promote subscriptions.

II. Have students work in areas of their choice--selling ads, planning subscription drive, writing and acting in skit, etc.

Weeks 3 and 4

I. What is the purpose of a newspaper? What is news?

 A. Distinguish between fact and opinion. (See English and Hach)

 B. Discuss the reporter's responsibility, the editor's responsibility, news judgment, objectivity, bias, slanting, editorializing.

 C. Learn the characteristics of a good news lead. Practice writing leads.

Weeks 5 and 6

I. Reporting comes first. On-the-scene coverage and interviewing.

 A. Give practice in getting real stories--first simple meetings than speech reports, sports events, advance and follow-up stories, composite stories.

 B. Stress the journalist's responsibility to be accurate, balanced, objective as possible, and interesting. Read students' stories and suggest improvements.

II. Bring in background of freedom of the press and other history.

III. Discuss news events as they happen and ask students whether the coverage was fair. Encourage students in discussion to back up all opinions with facts or authoritative sources.

Weeks 7 and 8

I. Have students read about crusades and Pulitzer-prize-winning reporting. Give examples from Mott's history, American Journalism. Bring in Watergate case and Pentagon Papers.

II. Read examples of in-depth reporting. See Chapt. 10 in English and Hach, Fifth Edition, for school examples.

III. Have students write in greater depth. Each should get to be an "expert" in some area as he writes. In preparation, study Time magazine stories, especially cover stories, to see how much digging goes into the reporting.

Weeks 9 and 10

I. Learn to write features--Look for the human interest elements. Interview several sources, write in depth, bringing in personality, sights and sounds. See Writing in Journalism, by Bill Ward.

  A. Have students read several chapters and discuss in class.

  B. Try writing short pieces (sidebars perhaps) in class. Discuss.

II. Read examples of excellent features, especially Gay Talese: Fame and Obscurity or A Serendipiter's Journey.

III. Interview a guest (student or teacher) and write a story following class press conference.

  A. After in-class practice, each student should pick a feature subject and write about it. Critique and rewrite for school paper.

Weeks 11 and 12

I. Editorial policy in newspapers and magazines. Discuss broad picture.

  A. Study editorial pages of selected metropolitan newspapers to determine paper's policy toward certain issues. Note balance of columnists with varying political philosophies.

  B. Discuss responsibility of press to take a stand, influence readers.

II. Read chapters on editorials and the editorial page in journalism text.

III. Study the structure of an editorial. Read examples and analyze.

IV. Have students write editorials. They may write a policy statement for the school paper.

Week 13

I. Study and construct other editorial page elements--the cartoon, opinion poll, letters to the editor. Study as time permits.

II. Have students conduct student opinion poll on topic of interest. Question must be worded so that answers will not be "yes" or "no."

  A. Warn about over-generalizing on the basis of too few responses.

  B. Warn about misquoting people or spelling names wrong.

  C. Give special attention to the lead of the poll story. Emphasize that responses should be balanced and as varied as possible.

Week 14

I. Copyreading (Teacher reference - The Art of Editing by Baskette & Scissors)

A. Give exercises in copyreading in which students use correct copyreading symbols.

B. Emphasize importance of editing for wordiness, spelling, style inconsistencies. Read chapters in text concerning copyreading.

II. Writing headlines (See Writing in Journalism, Page 90)

A. Study how to count and write heads--to say much in few words.

B. Students practice until they get some degree of proficiency.

Weeks 15 and 16

I. Graphics in Journalism--typography and layout (Reference - E.C. Arnold)

A. Study kinds and uses of type, printing processes, techniques.

B. Visit printing plant in operation

C. Practice layout, pencil dummies and paste-ups.

D. Proofreading might well be brought in here. Learn correct symbols for marking and also practice making corrections by inserting waxed letters over errors.

II. Use of photography (See Visual Impact in Print)

A. Study cropping, proportions, layout of pictures.

B. Practice writing captions for pictures.

Weeks 17 and 18

I. Students work on individual projects (writing, research, interviewing)

II. Review or catch-up

III. Broadcasting unit as time permits

Suggested Approaches and Teaching Aids

1. No two courses in journalism can ever be the same. In no area do books so quickly become obsolete or classes depend more upon the vagaries of current events. Students also vary in interest and ability from class to class. The instructor must establish rapport with students first, encourage them, cajole them, and above all respect their ideas. Share their successes with pleasure; also let them know that you expect only their best.

2. The teacher's interest and preparation is the main factor. He/she must be knowledgable about the school, community, and world in order to lead discussions on ideas, events and the role of the press in covering them. The instructor should read widely to keep up with new knowledge in every field. He/she should be bringing clippings to class almost every day about pertinent points for discussion. No course of study can direct this kind of activity.

3. The class should have available a constant and current supply of books, newspapers, and magazines for study & comparison.

4. Make use of ideas from magazines from the national press associations and from the teacher's guides accompanying journalism text books. The South Bend Public Library has a sizable collection of journalism-related books helpful to the teacher.

Supplementary Reading Suggestions:

Alnutt, Benjamin - Springboard to Journalism, Columbia Scholastic Press Association Box 11, Central Mail Room, Columbia University. N.Y. 10027 ($3.50 each on orders of 10 or more)

Arnold, Edmund C. - The Student Journalist and Editing the Yearbook Richards Rosen Press, Inc., 29 E. 21st. St., N.Y. 10010 (1974) Cost $9.66.

Littell, Joseph Fletcher (ed) Coping with the Mass Media, McDougal Littell, Evanston.

" " " Coping with Television " "

Mac Dougall, A. Kent (ed) The Press, A Critical Look from the Inside from the editors of the Wall Street Journal, Dow Jones Books, Princeton, N.J.

Presson, Hazel, The Student Journalist and Layout, Richards Rosen Press 1973 Cost $6.96.

Riley, David J. (ed) Freedom of Dilemma, Critical Readings in the Mass Media, Scott Foresman 1971.

Savedge, C. E. Yearbook Fundamentals CSPA $2 ($1.50 for CSPA members)

Stevens, George E. The Student Journalist and Public Opinion Polling, Richards Rosen Press 1974. Cost $6.96.

Van Laar, Thomas F. and Robert B. Lyons (eds) Language and the Newsstand, Charles Scribner's Sons, New York

Ward, Bill G. The Student Journalist and Depth Reporting Richards Rosen Press 1972 Cost $3.99

" " " Newspapering, National Scholastic Press Association, 18 Journalism Building, U. of Minnesota, Minneapolis, Minn. 55455.

" " " Writing in Journalism, NSPA

Kirschner, Allen and Linda (eds) Journalism--Readings in the Mass Media, Odyssey Press, New York

Teacher References

Arnold, Edmund C., Modern Newspaper Design, Harper & Row
Baskette and Scissors, The Art of Editing, MacMillan 1971
Charnley, Mitchell V., Reporting, Holt Rinehart and Winston
Hurley, Gerald D. and Angus McDougall, Visual Impact in Print, American Publishers' Press, Chicago $17.50
Indiana Dept. of Public Instruction: Teacher's Guide to High School Journalism, available from Ind. High School Press Association, Franklin College, Franklin, Ind.

McLuhan, Marshall, The Medium is the Message, Bantam $1.45
Mott, Frank Luther, American Journalism, MacMillan, N.Y.
Peterson, Theodore, Magazines in the 20th. Century, Houghton Mifflin
Sandman, Peter M. Rubin and Sachsman, Media (An Introductory Analysis of American Mass Communications, Prentice Hall)
Siebert, Peterson and Schramm, Four Theories of the Press (U. of Illinois, Urbana, Ill. paperback $1.25)

Magazines in Journalism

The Bulletin of the Columbia Scholastic Press, Advisers Association ($4.00 dues)
Columbia Journalism Review (quarterly) Columbia University
Communications: Journalism Education Today, Journalism Education Association
Editor and Publisher (weekly)
Photolith, monthly of Nat'l School Yearbook/Newspaper Association, Texas Tech University, Lubbock, Tex. 79409 (one year subscription $6)
Quill, Monthly of Sigma Delta Chi, professional journalistic society, 35 E. Wacker Dr., Chicago, 60601 (one year subscription $5)
Quill and Scroll bi-monthly of Quill and Scroll Society, U. of Iowa, Iowa City, Iowa 52242 (Subscription $2.50 per year)
Scholastic Editor: Graphics/ Communications, National Scholastic Press Association, 18 Journalism Bldg., U. of Minnesota, Minneapolis, Minn. 55455.
School Press Review, Columbia Scholastic Press Association, Box 11, Central Mail Room, Columbia Univarsity, N.Y. 10027.

EXPLORING THE WORLD OF ADVENTURE

Phase 1-2

Course Description

The course will contain a survey of adventure stories, novels and plays. The study material will be highly motivational in content. Emphasis will be on character motivation, character as related in incident, and the concept of justice in conflict. Listening, reading, vocabulary development, and composition related to the reading will be important parts of the study.

Chief Emphases

Character motivation, character as related to incident, the concept of justice in conflict, and characteristics of the plot of a good adventure story will be emphasized.

Materials

Adventures in American Literature (Mercury edition), Harcourt, Brace and World
Adventures in Appreciation (Mercury edition), Harcourt, Brace and World
Bennett, Great Tales of Action and Adventure
Felsen, Road Rocket
4 Novels for Appreciation, Globe Publishing Company
In Orbit, Scott, Foresman and Company
Lacy, Sleep in Thunder
McKay, On Two Wheels
McKay, Wild Wheels
Perspectives, Scott, Foresman and Company
Schaefer, Shane
Vanguard, Scott, Foresman and Company

Achievement Level

The student should be reading between the seventh and ninth grade level. He should be able to read adventure-oriented books sufficiently well to understand what prompts characters to act the way they do, even though his reading may be restricted almost exclusively to the kinds of things in which he is already interested.

Objectives

1. To make reading attractive enough that the student will pursue it as a leisure activity on his own
2. To expand the limits of the student's reading interest areas and his depth of perception in reading
3. To provide literary selections that show man facing and solving a variety of problems
4. To focus on man's "better" nature which is often revealed when he is under stress or pressure
5. To help the student understand the true nature of heroism

Course Outline I

Weeks 1, 2 and 3

Read selections from In Orbit to emphasize the plot of a good adventure story. Use the study guide at the end of the text; it contains a good approach to teaching the story and help for students in reading skills and vocabulary development.

Units: "Danger and Daring"
"City Beat"
"Of Men and Motors"
"The Tame and the Wild"
"Science Fiction and Mystery"

Weeks 4 and 5

Read Road Rocket

Character motivation and character related to incident can successfully be stressed with this novel.

Weeks 6 and 7

Read selections from Great Tales of Action and Adventure.

These stories are far more difficult than anything read in this course thus far. They are long and most students will need help not only in interpreting them but in reading them. The teacher should consider reading parts of the longer selections to the class. Because of their high interest value, however, the following selections are recommended.

"The Bamboo Trap"
"Leiningen vs. the Ants"
"The Blue Cross"
"The Fourth Man"
"Action"

Emphasize the qualities that lead men into conflict and help them to survive.

Weeks 8 and 9

Read Sleep in Thunder.

The concept of justice in conflict should be emphasized with this novel.

Course Outline II

Weeks 1, 2 and 3

Read selections from Vanguard.

"Borderline of Fear" (drama)
"Cat Man"
"Dimond of Alaska"
"I'm a Dedicated Man, Son"
"Look out for John Tucker"
"Rider of Loma Escandido"
"A Shipment of Mute Fate" (drama)
"The Wise and the Weak"

On Two Wheels and Wild Wheels may be used here either in place of or in addition to the Vanguard selections.

Weeks 4 and 5

Read Shane or The San Sebastian.

Weeks 6 and 7

Read selections from Perspectives.

"Alone at Sea"
"The Decision"
"Fire in the Wilderness"
"Frame-Up on the Highway"
"The Jaguar Sprang to Kill"
"The Long Shot"
"Run Silent, Run Deep"
"The Sentry"
"Sorry, Wrong Number"
"Swamp Justice"
"Without Words"

Weeks 8 and 9

Read Crusoe of Lonsesome Lake.

Course Outline III

Weeks 1, 2 and 3

Use the theme "Man in Conflict with Nature." The selections recommended are taken from Adventures in American Literature and Adventures in Appreciation (Mercury edition).

"Summit of the World: The Fight for Everest"
"Guillaumet"
"Meeting with a Tigress"
"The Erne from the Coast"
"To Build a Fire"

Weeks 4 and 5

Read the novel Kon-Tiki as a continuation of the theme "Man in Conflict with Nature."

Weeks 6 and 7

Use the theme "Man in Conflict with Man." The selections recommended are taken from Adventures in American Literature and Adventures in Appreciation (Mercury edition).

"The Most Dangerous Game"
"Flight"
"Under the Lion's Paw"
"Carry on, Mr. Barnes"

Weeks 8 and 9

Read the novel The Pearl as a continuation of the theme "Man in Conflict with Man".

Suggested Approaches and Teaching Aids

1. For the first selections the teacher might read aloud half or three-fourths of the selection. Then the students can finish the selection on their own. Time in class should be provided for much of the required and supplementary reading.

2. Prepare students before they read. Help them to plan their time and to look for specific points and ideas. Try to train them to survey, read, review, and then to recite.

3. A short time each day or on specified days to write about something that interested the students in reading is recommended. Log books may not be graded but can be examined by the teacher to gain insight into student interest and attitudes.

4. Take words for vocabulary and spelling lessons from the selections read.

5. Encourage individual library work. An optional or extra-credit book report may be assigned.

Films (To be rented when possible)

Due Process of Law Denied - (I.U.)
The Gunfighter (Films Inc.)
The True Story of Jesse James
When Worlds Collide (Films Inc.)
Forbidden Planet (Films Inc.)

Supplementary Reading

Thrillers

Albrand - Meet Me Tonight
The Numbered Account
Amerman - Guns in the Heather
Asimov - Caves of Steel
Brickhill - The Great Escape
Christie - And Then There Were None
Haycraft - Great Detective Stories
Horwarth - We Die Alone
MacLean - Guns of Navarone
Michener - Bridges at Toko Ri
Reid - Escape from Colditz
Stewart - Moon Spinners
Stuart - The Satan Bug
Walden - To Catch a Spy
Westheimer - Van Ryan's Express

THE GOOD GUYS

Phase 1-2

Course Description

In this course you will read stories and books about different kinds of heroes and will consider the various characteristics that make up a true hero. Heroism, a common theme in literature, will be considered in relation to all human beings. The books to be read include The Adventures of Ulysses, Shane, True Grit, The Black Hero, and Choice of Weapons. You will write numerous short papers.

Achievement Level

This course is designed to interest apathetic students and slow learners. The hope is that success will be more helpful in developing language skills than competition would be.

Objectives

1. To make reading a pleasurable activity
2. To expand the student's perception concerning human nature
3. To help the student understand the nature of heroism and tne value of emulation
4. To help the student express his thoughts clearly in speaking and writing

Chief Emphases

The concept of heroism will be explored through class discussion and writing assignments. Students will analyze the heroes in the assigned readings and then consider the influence heroes have on other people. The "everyday" hero and anti-hero will also be considered.

Materials

Evslin, The Adventures of Ulysses (Scholastic)
Murray/Thomas, The Black Hero
Parks, A Choice of Weapons (Falcon)
Portis, True Grit
Schaefer, Shane
Braithwaite, To Sir, With Love
Hinton, The Outsiders
Christ, Myths and Folklore

Course Outline

Weeks 1-2

I. Introduction to course.
Dissuss heroes in books student have read, heroes in the news, and heroes students have known in real life.

II. Oral Assignment: Report to class on present-day hero student admires and give reasons for considering him a hero.

III. Ulysses--Greek Hero

- A. Background material: Greek mythology and the Trojan War.
- B. Give students study guide to follow while reading (see Teacher's Edition)
- C. Writing Assignment: What qualities make Ulysses a hero? Give an example of each.

Week 3

1. Modern Folk Heroes

- A. Paul Bunyan
- B. Davy Crockett
- C. Pecos Bill
- D. Other heroes that might interest class

Weeks 4-5

I. The Western Hero

- A. Shane
    - a. Read parts of book orally.
    - b. Topics for discussion
        - 1. Who are the "bad guys"?
        - 2. What are stereotypes? Is Shane a stereotype? Give characteristics and examples from book to justify your opinion.
- B. True Grit
    - a. Read dramatic sections in class so extremely slow readers will be helped in understanding the story.
    - b. Concentrate on Mattie's qualities that make her different from other girls.
- C. Writing Assignment: What conditions in the West made possible the development of heroes? Base your answer on your reading of Shane and True Grit.

Weeks 6-7

I. Black Heroes

- A. Introduction: "We Wear the Mask"--poem.
- B. The Black folk hero: "Stagolee"

C. Endurance: "The Negro Mother"

D. Self-realization: "The Convert" and "Winds of Change"

E. Poetry from The Black Hero

F. A Choice of Weapons

   1. Discuss each chapter as students read.
   2. Writing Assignment: Compare/contrast the narrator with other heroes studied.

Weeks 8-9

I. Anti-hero: The Outsiders

   A. Read book in its entirety. If possible, assign sections to be read outside of class.

   B. Have a class discussion after each chapter is read.

   C. Writing Assignment: Who are our heroes today? Give several examples.

II. Review of course

   A. Discuss qualities of heroes studied.

   B. Final Writing Assignment: My Idea of a Hero

Suggested Approaches and Teaching Aids

1. If additional material is needed, have students read To Sir, With Love.

2. Some classes will not be able to cover all of the material. It is important to give some material on each type of hero.

3. Students at this level need a variety of activities. Include spelling, vocabulary, movies, speakers, and frequent quizzes.

FUTURE WORLDS

Phase 1-2

Course Description

Future Worlds is a course designed for the student who enjoys imaginative stories of the future. By means of the literature studied, the student's attention will be directed to the trends in today's world which will become the facts of the world of tomorrow.

Achievement Level

The student should be reading between the 8th. and 10th. grade level. He should be able to read imaginative books as well as short stories. He should be desirous of improving his writing and speaking skills.

Objectives

1. To improve the reading, writing, and speaking skills of the students
2. To make reading attractive enough that the student will become interested in it as a leisure time activity
3. To help the student adjust to the changes of the world of tomorrow by becoming acquainted with some of the possibilities for change

Chief Emphasis

The chief emphasis of this course is to help the student improve his reading, writing, and speaking skills. An equally important aspect to be emphasized is the pleasure to be derived from reading.

Suggested Materials

1. James Blish, Star Trek
2. Arthur C. Clarke, Dolphin Island
3. Ray Bradbury, R Is For Rocket
4. Isaac Asimov, I Robot
5. Robert A. Heinlein, Tunnel In the Sky
6. Burdick and Wheeler, Failsafe (abridged ed.)
7. Times Four, a collection of four science fiction stories published by Falcon.
8. Records: Burgess Meredith reads Ray Bradbury, "There Will Come Soft Rains" "Marionette, Inc.", "The Time Machine" and "The War of the Worlds"
9. Movies: Ersatz, Number 00173 from the South Bend Public Library
   The schedule of monthly films from the South Bend Public Library also has films that adapt to the subject matter.

Course Outline

Week 1 and 2

1. Introduce the field of science fiction literature; the history of science fiction writing; the ideas suggested by science fiction writers which have become reality; themes which are relevant to today's problems and are dealt with by science fiction writers. (Voice magazine, Feb. 7, 1972, Literary Cavalcade, Dec. 1971, Nov., 1972)

2. Writing assignment:
   Ask yourself, "What would happen if......?"
   The teacher should supply a choice of three or four situations from the future.

3. Introduce Ray Bradbury's R Is For Rocket. Briefly review the life and works of Bradbury. Assign the first story "R Is For Rocket". Have students list all items of future as they read the story.

4. Read in class "End of the Beginning." Assignment: Write a paragraph explaining the title of the story.

5. "The Fog Horn". List the words in the story which give the story's tone or atmosphere. Give quiz over story.

6. "Golden Apples of the Son". Read aloud in class; explain the literary allusions; assign a vocabulary of four or five words from the story.

7. "Sound of Thunder" Assign vocabulary study. Divide class into small groups to plan a safari and describe it to the class.

8. "The Long Rain". Give a quiz over this story.

9. "Here There Be Tygers". Write a different ending for the story.

10. "The Dragon". Read aloud in class and explain the symbolism in the story.

11. Unit test over above short stories.

12. "Frost and Fire". Read aloud the first three pages of the story to be sure the students understand the circumstances. This story can be completed and the test given in three days.

13. Record "There Will Come Soft Rains" by Ray Bradbury.

Week 3 and 4

Dolphin Island by Arthur C. Clarke

1. Read Chapter 1 aloud to establish setting and characters.

2. Assign vocabulary words in three groups of five words. Test on spelling and meaning.

3. Have short quizzes about every third day to check on reading - short answer or true-false quizzes.

4. Divide class into groups for discussion of the following topics from Chapters 15, 16, and 17.
   1. ways dolphins could help man
   2. long term projects for dolphins
   3. legend of dolphins
   4. steps in training the whale
   5. experiment with Snowy and the dolphins

5. Quotations from book suitable for written work. These will need to be explained in class before the students write on them.

   1. p. 91 One had to pay for liberty...rest of paragraph.
   2. p. 99 Here was a scientific tool that might be as dangerous as atomic energy if used for evil instead of good.
   3. p. 107 Fifty years ago, a great many people refused to believe.... rest of paragraph.

6. Review of book: group discussion of following suggested topics:

   a. ecology and nature's balance
   b. life on the island
   c. cooperation with dolphins
   d. legends in the book and their relation to the story

Week 5

Star Trek by James Blish

1. Read first story aloud in class. Assign parts to be read by various students.

2. Divide the class into sections and assign a different story to each section. Have each student write a synopsis of the story assigned.

3. If the ability of the class warrants, the students could write a scene from the story in the form of a TV scenario.

Weeks 6 - 8

Tunnel In the Sky by Robert Heinlein

1. Read part of Chapter 1 aloud to be sure all students understand setting and circumstances. After students have completed Chapter 1, explain carefully all questions.

2. Give a list of vocabulary words - meaning and spelling both to be learned.

3. Group discussion topics for Chapter 2

   a. religion
   b. Rod's sister
   c. Rod's father and mother
   d. development of travel
   e. description of house and dinner

4. Give check-up quizzes every three or four days. These should be short answer or true-false.

5. Use role playing in Chapter 8 and 11. Chapter 11 can be adapted to acquaint the students with parliamentary procedures.

6. Use study questions to be written out and handed in.

7. Suggested topics for written work.

   a. Explain Rod's refusal to go back to Earth.
   b. Training necessary for a survival trip

  - c. Diary
  - d. Interview between one of the colonists and the TV reporter.

8. Review of book: discussion of development of themes of book
   - a. survival
   - b. political system
   - c. growing up etc.

Week 9

1. I Robot by Isaac Asimov
   - a. Use record "Marionettes, Inc." by Ray Bradbury.
   - b. Some of these stories may be difficult for this phase class. However, students enjoy the stories. Much of the book could be read in class.

2. Times Four, published by Falcon is a book of four short stories which could be read instead of I Robot.

3. A three day unit entitled "Invent the Future" could also be used. The class is divided into groups to decide what the future holds in various categories suggested by the students such as education, housing, entertainment, transportation, etc.

Suggested Approaches and Teaching Aids

1. Furnish each student a book; require that he bring it to class each day; make clear and definite assignments each day.

2. Give short and simple quizzes often.

3. Give unit tests which are a combination of objective questions and essay questions. It will be necessary to emphasize that the essay questions should be complete and detailed answers. All questions should have been covered in class discussions.

4. Part of each period should be devoted to study.

5. Vocabulary study should be used with each unit.

6. Short writing assignments should be made as often as the teacher finds it possible. Students of this level like to have their work evaluated.

7. Available books may be used in any sequence. However, it is suggested that the teacher start with one of the easier books. Arthur C. Clarke's Dolphin Island is a short novel which the students find interesting and easy to read. Ray Bradbury's R Is For Rocket is an excellent collection of short stories which students enjoy.

THE INVISIBLE WALL

Phase 1-2

Course Description

In The Invisible Wall students will read about the "walls" that keep people apart. They will learn something about the nature of these barriers and what can be done about them. They will read about prejudice, what it is and how it affects people. The reading consists of a textbook on prejudice, a play, a novel, and a nonfiction book titled Two Blocks Apart. Class activities include reading, discussion, and writing several paragraphs and short themes.

Achievement Level

The reading material and assignments are intended for the student who has difficulty with reading and writing skills.

Objectives

1. To increase the student's understanding of the nature of prejudice and other social and economic barriers between people; to help the student see that there are other kinds of prejudice in addition to racial prejudice

2. To encourage the student to empathize, to see and understand a situation from all points of view

3. To improve basic language skills through related reading, writing and speaking assignments

Materials

Short selections: Black Voices
Conflict
"Mending Wall" Robert Frost

Plays: "Thunder on Sycamore Street" by Reginald Rose
Raisin in the Sun by Lorraine Hensberry

Novels and nonfiction books: Black Like Me by John H. Griffin
Patch of Blue by Elizabeth Kata
To Sir, With Love by Edward Braithwaite
Two Blocks Apart, ed. by Leon Mayerson
Hey, White Girl by Susan Gregory

Textbook: Prejudice Contact Unit (includes textbook, logbook, poster, record)

Teacher reference: Gordon Allport's The Nature of Prejudice

Films: Boundary Lines and Picture in Your Mind
Joshua
Black History, Lost, Strayed, Stolen
Night and Fog
Raisin in the Sun
Hangman
J.T.

Filmstrips and records:	Prejudice (Guidance Associates)
	Prejudice (Educational Dimensions Corp.)
	Exploding the Myths of Prejudice (Warren Schloat Prod.)
	Black Boy (Caedmon)

Course Outline

Weeks 1-2 An introduction to the prejudice theme in plays

1. The poem "Mending Wall" can be read and discussed as an introduction to the course.
2. Read orally and discuss "Thunder on Sycamore Street" and/or the alternative selection, Raisin in the Sun.
3. Discuss the fears of those who are prejudiced as well as the fears of the victims of prejudice.
4. Discuss group pressure, possible using the film "Hangman" to motivate the discussion.
5. Help students select a topic, plan, and write a short theme on a topic related to the play.

Weeks 3-4

1. The filmstrip and record "Prejudice" might be used to introduce this unit. Ask students to submit for discussion any questions they might have about prejudice.
2. Begin reading selections from the prejudice text.
3. Students can make up skits or write dialogue to illustrate the defenses against prejudice discussed in the text.
4. View and discuss "Joshua", possibly after reading "The Boy in the Mirror." Compare the experiences of Manuel and Joshua.
5. Suggested paragraph topic: a comparison of Nancy in "Run, Sheep, Run" and Arthur Hayes in "Thunder on Sycamore Street."
6. Review all terms and selections discussed. Test.

Weeks 5-6

1. Read Two Blocks Apart which deals with socio-economic barriers between people.
2. Stress the need for empathy when reading this book. A writing assignment in which the student is asked to write as if he were one of the boys should help to build empathy. Another suggestion is to have students, acting as Juan and Peter, answer questions from the class.

3. Questions for discussion:

   What factors have built the wall between Juan and Peter?
   What do you think might be done to break down the wall between the two boys?
   Do the boys think alike about anything?
   What do you think will happen to each boy in the future?
   Which boy would you like to get to know?

Week 7

1. Read and discuss the following stories and poems from Conflict:

   "The Sniper"
   "The Returning"
   "The Streets of Memphis"
   "My Parents Kept Me From Children Who Were Rough"

   Listen to record "Black Boy"

2. Alternatively, read selections from Black Voices.

Weeks 8 and 9

1. Look at the theme of prejudice in one of the following longer works:

   Black Like Me
   Hey, White Girl
   Patch of Blue
   To Sir, With Love

2. An effort should be made, during the reading of the book, to reinforce some of the terms and ideas discussed earlier in the course and to leave the student with some positive ideas about what can be done to promote harmony between people.

SPORTS SPECIAL

Phase 1-2

Preface

This course of study for Sports Special does not attempt to give a week by week outline of what to read or cover--for several reasons:

1. The composition and general achievement level of each class is different. (Even though this is a Phase 1-2 course, past experience has shown that some classes contain students with much higher achievement levels.) Also some classes may have more girls than boys (and vice versa), and some classes are big and some are small in numbers.
2. The materials available vary greatly from school to school.

Therefore this course of study will attempt to offer suggestions broad enough for any teacher to adapt to his particular class and available materials.

Course Description

In this nine weeks course the reading, writing, speaking, and listening experiences are centered around athletes, athletics, sports, and games.

Achievement Level

This is a Phase 1-2 course designed for students who often are uninterested in the usual literary selections read in an English class. Students who select this course should also be willing to compensate for their lack of facility or interest in reading and writing with a willing participation in oral work--both individually and in groups.

Objectives

1. To improve reading, writing and speaking skills of students through their interest in sports
2. Because of the colorful descriptions, hyperboles, and jargon naturally associated with athletes and athletics, vocabulary study will comprise a significant part of this course
3. Because of the proper names also associated with athletes and athletics, special attention will be given to the study of capitalization
4. A special effort will be made to interest students in using the sports pages of the daily newspaper as subject matter for writing and speaking

Chief Emphasis

The chief emphasis in this course will be on using the students' interests in sports to improve their reading, writing, and speaking.

Materials

A classroom set of dictionaries

Each student should be provided with a basic language arts text such as Living Language 10 or The English Language 10.

Supplementary Texts

Appropriate selections from:

Action, Harcourt, Brace (hardback)

Great Sports Reporting

Winners and Losers

Perma-Bound Sports Collections

Vanguard
Adventures for Americans
Go Up for Glory
The Jim Thorpe Story
Run to Daylight
Brian's Song

Selections taken from anthologies that are available

Some Suggested Approaches

I. In the first class lessons have some formal work on talks before groups (Chapter 2 of Living Language 10)

II. Assign students a weekly two minute oral report on "What's Happening in______________"

   A. On the first class day, have each student decide on a sport he wants to keep track of during the course and once a week tell the class in an informal way what has happened in that sport during the past week. Make the oral report a pass-fail activity.

   B. For extra credit -- suggest that students keep a scrap book of What's Happening" in the sport they have selected.

III. Book report

   A. Have at least one book report so that students can get to the library during class time at least once during the course and become familiar with the sports books in the school library.

   B. Give students their choice of writing their report or giving it orally. Point out advantages of oral reports--no spelling, fragments, capitalization, punctuation, or paragraphing to worry about.

IV. From each literary selection studied as a class project, take suitable words for vocabulary and spelling study.

V. Once or twice a week present exercises in capitalization.

VI. Several lessons on paragraph development

VII. Several lessons on paragraph construction should precede any literary assignments.

VIII. The approaches to the literary selections can be divided between oral discussions and writing assignments.

IX. Several films on athletics are available from the Audio-Visual Department of the South Bend Community School Corp., but teachers are advised strongly-to preview the films and to work out some reason for their presentation so that they result in a meaningful experience and are not just a gimmick to take up time.

The following is a sample unit used successfully this year:

I. Football Unit

  A. Read: Run to Daylight

    1. Study guide for each chapter
    2. Final test, weekly quizzes
    3. Book report on football
    4. Two themes on ideas from book
    5. Vocabulary - football terms

  B. Read: Brian's Song

    1. Test
    2. Theme

  C. Read: Action (football selections)

    1. Reports on backgrounds of persons read about
    2. Creative writing--write descriptive paragraphs of football or basketball plays

  D. Supplementary

    1. Weekly Scoreboard -- projections of scores in designated high school, college, and pro games
    2. Weekly quiz taken from S. B. Tribune Sports Section
    3. Weekly rankings of high school, college, and pro football teams in various conferences
    4. Memorization of teams in various conferences
    5. Weekly reports on various sports figures, teams, etc.
    6. Guest Speakers: various coaches
    7. Films
      a. Lombardi's Second Effort
      b. Football Follies
      c. Knute Rockne
      d. Jerry Kramer
    8. Monday Morning Quarterback Session -- discussi... of previous weekend games

LOVE MEANS. . .

Phase 1-2

Course Description

What does love mean? Why is it that love sometimes causes more pain than happiness? What causes problems between people who love each other? "Love Means . . " is a course designed to explore the nature of love and what it means to teenagers. They will read about romantic love, family love, and friendship. Books include Phoebe, My Darling, My Hamburger, Mr. and Mrs. Bo Jo Jones, Romeo and Juliet, The Soul Brothers and Sister Lou, West Side Story, and My Sweet Charlie. Students will be expected to participate in discussions and to write several paragraphs or short themes.

Achievement Level

The course is for the student who has difficulty with reading and writing skills. The pace and content of the course is appropriate for the apathetic reader.

Objectives

1. To stimulate an interest in reading
2. To improve writing skills
3. To gain experience in expressing ideas verbally
4. To increase understanding of relationships among people

Materials

I Remember Mama
Mr. and Mrs. Bo Jo Jones
My Darling, My Hamburger
My Sweet Charlie
The Pigman
Phoebe
The Pearl
Romeo and Juliet
The Soul Brothers and Sister Lou
Tell Me That You Love Me, Junie Moon
Voices of Man: "The Eyes of Love"
West Side Story

Filmstrip and record: "The Poetry of Love and War"

Films: Phoebe
J.T.
Evan's Corner
(For additional films on teenage pregnancy, contact the St. Joseph County Health Dept. in City-County Bldg.)

Record: West Side Story

Weeks 1-4

1. During this unit students will read three books about teenagers in love and facing the problem of unwanted pregnancy:

   Phoebe - focuses on the emotional effects of the pregnancy upon the girl.

   My Darling, My Hamburger - shows teenagers responding to the problem in an immature way.

   Mr. and Mrs. Bo Jo Jones - shows teenagers moving toward maturity.

2. In all three books the relationahip between parents and children can be explored as well as the meaning of maturity.

3. Film: Phoebe

Weeks 5 and 6

1. Read and discuss two of the following selections dealing with love in a world of prejudice and hate:

   My Sweet Charlie
   Romeo and Juliet
   West Side Story

2. Some general topics for discussion:

   A. What are the qualities of a mature person? Did the young people in the story act in a mature way?

   B. What did love accomplish in this story?

   C. What is essential to overcome prejudice?

Week 7

1. Read and discuss either The Pigman or Tell Me That You Love Me, Junie Moon.

2. See Clarke, "The Pigman--A novel of Adolescence." English Journal, November, 1972.

3. Topics for discussion of Junie Moon:

   A. Love is just a dream to each of the characters because of the lack of love in their own backgrounds. How do they fulfill their dreams?

   B. In spite of their physical handicaps, each character possesses certain qualities of strength. What are they?

   C. Other people react in various ways to their living together. Some see the arrangement as being immoral; some see it as ridiculous; some envy their relationship because they have no friendship of their own. How would you, or your neighbors, react if Junie, Arthur, and Warren moved into your neighborhood?

   D. Even though Arthur dies at the end of the novel, why is the ending neither morbid nor pessimistic?

Weeks 8 and 9

1. Read and discuss The Soul Brothers and Sister Lou.

2. Some topics for discussion:

    A. What problems with family, friends, herself does Louretta face?

    B. Do you think these problems are unique to Louretta because she is black? Or are her problems common to all young people?

    C. What factors help her to solve her problems?

3. This book lends itself to evaluation by students. Set up some criteria for judging a book's value and then ask students to write their opinion of the book.

Suggested Approaches

1. Keep up a bulletin board of student contributions of poems, pictures, song lyrics, their own illustrations etc. Try to include many kinds of love.

2. Plan a simple research project to be done either individually or in groups. Look for information on one of the three areas studied in the course: romantic love, family love, friendship.

3. The course may be divided into three units representing romantic love, family love, and friendship.

4. For a break from the reading, spend two or three days on poetry. After viewing filmstrip "The Poetry of Love and War," give students several mimeographed poems for discussion and student's written reaction. Then ask students to bring in a poem or song lyric they like.

5. To show friendship, the videotape of the TV film Brian's Song may be shown. Scope magazine also has the play Brian's Song which might be read by the class.

6. Collages or scrapbooks using the theme of love may be encouraged as extra projects.

7. Bill Cosby's monologue on prejudice is an excellent introduction to My Sweet Charlie, if a tape of the monologue is available.

8. Discussion of television shows or films which use the theme of love can be valuable.

9. Discuss how the advertising in the various media explore the theme of love.

IT CAN'T HAPPEN HERE

Phase 1-2

Course Description

It Can't Happen Here takes a look at the world of 2000 and what you can expect to find when you are in your forties. The course is divided into three phases: the first considers the major themes of science fiction through the short stories, plays, and poetry of such writers as Ray Bradbury, Rod Serling, and Kurt Vonnegut; the second looks at the world of the future in novels. In this phase, you will read and discuss one novel from a choice of twenty of the best titles in science fiction literature. The third phase considers the world of the future through technology and answers such questions as "Where will I live?" "Where will I work?" and so on. This course enables you to make great use of your imagination and raises significant questions about the world you will inherit.

Achievement Level

The student should have a serious interest in science fiction literature and the ability to work independently.

Objectives

1. Create an awareness of science and technology in daily life
2. Exposure to the major themes in science fiction
3. Study of the most significant science fiction writers of the twentieth century

Chief Emphasis

The course focuses on the major themes of science fiction literature and demonstrates these themes in well known science fiction novels.

Materials

1. Scholastic Literature Unit, Tomorrow: Science Fiction and the Future
2. Scholastic Contact Unit, The Future: Can We Shape It?

Course Outline

NOTE: This course is based on two complete, self-contained literature units with detailed daily lesson plans and supplementary materials accompanying the texts. The Teacher's Manual offers a variety of options and suggestions that are left up to the individual teacher. The following course outline is a general outline of the literature units and should be adapted to individual classes.

Week 1 and 2

I. Complete required assignments of Tomorrow: Science Fiction and the Future Phase 1.

   A. Explain concept of the literature unit.

B. Complete following selections from Tomorrow anthology

1. "The World of 1990"
2. "The Portable Phonograph"
3. "Your Attention, Please"
4. "The Class of '99"
5. "All Watched Over By Machines of Loving Grace"
6. "World Population and the Future"
7. "The Rocket"
8. "We'll All Be Spacemen Before We Die"
9. "Intelligent Life on Other Worlds"
10. "Image of the Gods"

C. Complete required student log assignments from Student Log(#1-8)

D. Complete optional readings from anthology

E. Complete optional Student Logs (#12-23)

F. Complete anthology exam on required readings

Weeks 3-5

I. Complete required assignments of Tomorrow: Science Fiction and the Future - Phase 2

A. Present overview of Phase 2 work

B. Distribute student work schedules and discussion questions

C. Introduce Phase 2 books

1. Childhood's End
2. Farmer in the Sky
3. I, Robot
4. The Martian Chronicles
5. On The Beach

D. Assign books and form groups

E. Complete Student Log #9

F. Complete check quiz on novel.

Week 6

I. Complete required selection from The Future: Can We Shape It?

A. "Epicac"

B. "The Forbin Project"

C. "Romiet and Julio"

D. "There Will Come Soft Rains"

E. "To Grow - or Not To Grow?"

II. Complete optional readings from The Future: Can We Shape It?

Weeks 7-9

I. Complete required assignments of Tomorrow: Science Fiction and the Future - Phase III

   A. Present overview of Phase III

   B. Distribute student work schedule for Phase III

   C. Introduce Phase III books

      1. A Canticle for Leibowitz
      2. Brave New World
      3. 1984
      4. War of the Worlds
      5. Alas, Babylon
      6. 2001: A Space Odyssey
      7. Planet of the Apes
      8. Green Hills of Earth
      9. The Artificial Man
      10. Beyond Belief

   D. Assign books and form groups

   E. Complete Student Log #9-11

   F. Complete check quiz on novel.

II. Complete culminating activity from Tomorrow: Science Fiction and the Future

MYSTERY AND SUSPENSE

Phase 1-3

Course Description

Mystery and Suspense is the course for you if you are an imaginative student who believes that life, as well as literature, occasionally includes unexplainable incidents. Selections will include such traditional thrillers as Poe's "Tell Tale Heart," Agatha Christie's And Then There Were None, and Arthur Conan Doyle's Hound of Baskervilles, as well as the more modern television stories of Rod Serling. Through books such as Unknown Worlds and Imagination you will investigate such mysteries as dreams, superstitions, extra sensory perception, astrology and the occult arts, including alchemy, witchcraft, magic and palmistry. You will also have opportunities to expand your imagination by studying and practicing the techniques used to produce the effects of mystery and suspense.

Achievement Level

The course is designed to interest apathetic students and slow learners who may have dificiencies in reading skills. However, the course has great appeal to the average student. Since so many average and above students select the course, the teacher must make the course both challenging and stimulating to this type of student, while continuing to make all efforts toward helping the unmotivated student respond to literature and reading and achieve some academic success.

Objectives

1. To make reading attractive enough that the student will pursue it as a leisure activity of his own
2. To help students recognize the role of imagination and to expand the limits of their own imagination
3. To help students recognize and appreciate the various genres in the mystery realm of fiction
4. To expose students to a review of what seems to be strange and inexplicable phenomena and to stimulate students to form their own opinions of these controversial subjects
5. To aid students to express themselves in written and oral forms of communication especially in more imaginative ways

Materials

Contact Unit: Imagination, the World of Inner Space: Scholastic Press

Christie, Agatha - And Then There Were None: Washington Square Press

Serling, Rod - Stories from the Twilight Zone: Dell

Troup and Flanigan - Unknown Worlds: Holt, Rinehart, Winston Impact Series

Stewart, Mary - The Moon Spinners: Fawcett

Benedict, Stewart, ed. - The Crime Solvers: Dell

Doyle, Arthur Conan - The Adventures of Sherlock Holmes

Farris, John - When Michael Calls: Pocket Books

Norton, Alden H., ed. - Horror Times Ten: Berkley Publishing Corp.

Stoker, Bram - Dracula

Weeks 1 and 2

1. Begin using one of the short story anthologies such as Horror Times Ten or Twilight Zone. Either anthology can introduce mystery stories with a more bizarre basis, sometimes with a science fiction twist.

2. Successful films that can be used with these stories are Stain on His Conscience, The Lottery, One Wish Too Many and Hangman.

3. Ask students to write a critical review of a television show with a similar type of story, using some of the criteria developed in class as stories are evaluated.

4. Criteria that can be evaluated include foreshadowing, ways of building suspense, plot, characterization and differences between suspense, mystery, whodunits and detective stories.

Weeks 3 and 4

1. Assign the novel And Then There Were None as an example of a classical mystery. Study sheets for each chapter should be given to students.

2. Reading aloud can be used because of the dialogue in novel.

3. Discussion of book should emphasize the techniques the author uses to cast suspicion of murder on various people, a characteristic of the whodunit genre. Show how justice or injustice becomes a fetish to a person who wants God-like powers over others. Discuss the futility in the attempt to commit the perfect crime. Ask what makes this story one of the best murder mysteries ever written. Discuss the ideas implicit in the various crimes commited by the ten murderer-victims and the degree of guilt involved.

4. Vocabulary study can also be included.

Weeks 5 and 6

1. Study of horror stories such as found in Imagination
   a. "The Cemetary Path," "The Thing in the Cellar," "The Tell Tale Heart" and "The Night People".
   b. Read aloud plays such as "The Interlopers" and "Lithuania". Ask students to write a new end to these plays or improvise and act out new end.

2. Study stories such as "The Monkey's Paw," "The Automatic Pistol" and "The Birds" in Unknown Worlds. Use the accompanying record to begin these stories. Helps as a motivational device.

3. Show old horror films such as Dracula, Dr. Jekyll and Mr. Hyde and Phantom of the Opera or Nosferatu as examples of the progenitors of of the modern horror stories. Ask them to watch a more modern story on TV and compare the old to the new.

4. Sections of Dracula by Bram Stoker could be used in this unit, too.

5. Introduce writing activities that stimulate imagination.

6. Ask students to write their own versions of horror or mystery or suspense stories. Show stories on opaque projector or mimeos and allow students to compare and evaluate. Ask then for a rewrite.

Week 7

1. Begin reading Hounds of Baskerville as an example of a detective story. Emphasize trying to solve the crime with Sherlock Holmes. Vocabulary work is a must for this book. Ask students to make a sketch of the murder scene and show where the suspects were located. Have the best sketches drawn in chalk on the board so the whole class can examine as the story progresses.

Weeks 8 and 9

1. Begin reading The Moonspinners or When Michael Calls as examples of Gothic suspense. Emphasize how this genre differs from other mystery stories. Good opportunity for imaginative writing and activities in Imagination because these stories have an abundance of descriptive writing. It is possible to study poems in Unknown Worlds and get students to write their own poems. First get students involved in a visual and musical experience, such as the short film, Fire Mountain, then ask students to describe. Then mimeo the results and show them how such a paragraph can be turned into a poem by various devices such as lining, rhyme, repetition, alliteration and use of imagery all noted in the poems that have been read.

Alternate two-week unit on stories of occult subjects as dealt with in sections on "Daydreams" and "Fact or Fiction" in Imagination. Discuss these ideas. Ask students to research some of these topics such as dreams, superstitions, extra sensory perception, astrology and the occult arts in the library. Give guidance on researching and writing up a report. Give time in library. Ask students to present an oral report with some form of illustration such as astrology charts, tarot cards, posters, slides on superstitions and good luck charms. Allow students to work in groups on projects and ask them to evaluate individual contributions. This alternate unit is often the most popular unit with the students and has been cited as one of the reasons why students often select the course. It is a good unit to include when students are getting tired of reading, as it gives them opportunity for oral work. While students are researching their topics, Scholastic Scopes, if the department stores back issues, can be valuable supplementary resource material.

Suggested Approaches and Teaching Aids

1. Allow students to do much reading from assignments during class time. Emphasize students' time to read and discuss rather than teacher talk and lecture.

2. Oral work such as reading the shorter stories aloud or introducing longer stories with an oral reading often helps.

3. Possibilities for creative writing and drama work should not be overlooked. Sometimes students who have difficulty reading shine in this area and can succeed. Whenever possible, share their creative writing with the rest of the class.

4. Be alert to drama and suspense shows on television for both class discussion and writing assignments.

5. Activities in the course have been carefully selected to provide a change of pace from reading. Teachers should remember that the course has been successful because creative writing, oral work, library research, records, films and magazines have been utilized.

6. The variety of materials recommended for this unit provide the teacher with considerable flexibility in dealing with different achievement levels. The longer novels can be used selectively if the achievement level of the class indicates that use of shorter works will be more successful.

7. All films are available at the South Bend Public Library except Fire Mountain, which is available through the Northern Regional Service Center, Indiana Department of Public Instruction.

8. A game called Clue can be used also to provide a change of pace and to help students understand the writing of clues. This game is explained in English Journal, October 1973, and would be an excellent device to help students to prepare for writing their own mystery stories.

9. If back issues of Scholastic Scope or Voice or Literary Cavalcade are stored by the department, the following issues could provide valuable supplemental material. Mystery stories were featured in September and October 1973 Scope issues, while the Nov. 8 issue of Scope was devoted to mysteries. January 1972 issue of Literary Cavalcade presents "Dr. Cook's Garden," a suspense drama. Witchcraft is treated in January 31, 1972, Voice and November 6, 1972 Scope, Tarot cards in December 6, 1971 issue of Voice, dreams in September 26, 1972 Voice, A ghost story in October 25, 1973 Voice, "The Man Who Corrupted Hadleyburg" in March 5, 1973 Voice and "Dracula" in October 9, 1972 Scope.

WORLDS OF THE IMAGINATION

Phase 3

Course Description

Man has been intrigued by unexplainable and baffling natural and supernatural events since the dawn of history. Strange and confounding events, tales, and unfamiliar psychic phenomena are constantly irritating and whetting his appetites.

Within the varied offerings of this course, one will be able to explore the mysteries contained in science fiction, tales of the supernatural, the sixth sense, and contemporary enigmas that defy logical explanation. These journeys through the unknown will involve reading materials by Bradbury, Poe, Shelley, Stoker, Wells and others.

Achievement Level

The student should be reading at his approximate grade level. If any students are slightly under this level, satisfactory performance can be attained through proper motivation and consistent application of the special features of the units offered.

Objectives

1. To acquaint students with the timeless enigmas confounding mankind
2. To develop necessary reading and writing skill through careful scrutinization of the descriptive and expository techniques employed by the authors covered
3. To understand the feasibility, or irrationality, involved in man's imaginative productions
4. To unveil argumentative abilities through frequent oral renditions comparing the past, present, and future attitudes of mankind included in the realm of the imagination

Chief Emphases

This course will emphasize four special areas of the imagination: (1) Science fiction and its fantasy world; (2) Horrors of the supernatural which have "spooked" man since the time of the caveman; (3) ESP and its heretofore unexplainable features; and (4) Contemporary enigmas, such as the Abominable Snowman, Bermuda Triangle, and UFO's. Through various forms of reinforcement, the student should be able to discard some educational cobwebs and become a more productive thinker and writer. Each student will be expected to exhibit individual skills through written and oral assignments involving special aspects of each of the four areas of concentration.

Materials

Bradbury, Fahrenheit 451
Bradbury, The Martian Chronicles
Poe, The Fall of the House of Usher and Other Tales
Shelley, Frankenstein
Stoker, Dracula
Wells, The Invisible Man
Wells, The War of the Worlds

Panel discussion materials will include:

Asimov, Isaac: I, Robot
Clarke, Arthur C.: 2001: A Space Odyssey
Daniken, Erich: Chariots of the Gods?
Daniken, Erich: Gods From Outer Space
Doyle, Arthur Conan: The Lost World
Tolkien, J.R.R.: The Lord of the Rings
Velikovsky, Immanuel: Worlds in Collision

Films (Available at the Public Library)

Doctor Jekyll and Mr. Hyde
Frankenstein Meets the Wolf Man --(B & W)
Great Moments From "The Phantom of the Opera"---(11 min. - B & W)
The Mummy - - (Boris Karloff-B & W)
The Mummy's Tomb--(Lon Chaney Jr. - B & W)
Nosferatu--(63 min.-B & W --the screen's first Dracula)
Omega ---(11 min. - color)
The Shock---(Lon Chaney Jr. B & W)
The Thing---(15 min. - B & W)
War of the Planets --(B & W)

Records (Available at the Public Library)

Chilling, Thrilling Sounds of the Haunted House
Poems and Tales of Edgar Allan Poe -- Narrated by B. Rathbone
Tales of Horror and Suspense -- Ambrose Bierce
Tales of Mystery and Terror -- 4 records

Special Topics (Papers)

Science Fiction:

1. The Role of the Woman in the Future S. F. World
2. The Human, Superior to the Humanoid
3. The First and Last Man
4. Life or Death — Which Is the Stranger?
5. Are Some of Us Aliens from Another Planet?
6. How We Look from a Martian's Point of View
7. The S.F. Has Always Been an Ecologist
8. The Future As Now
9. A Literature of S.F. Gadgets Is No Literature
10. Why the S.F. Writer Moralizes
11. Fantasy and the Persistence of a Belief in Magic
12. Why the S.F. Story Usually Will Mean, Rather Than Be
13. The Alien Encounter: In America Right Now?
14. Is There Validity in Ancient Encounters with Aliens?
15. The Human Race Has a Lot More than Thirty Years Left
16. Truth Is Usually Stranger Than Fiction
17. This Is the Way the World Ends; This Is What It Means
18. The Superior Tone of Science Fiction; What Accounts for It

19. Making the Unseen Real: Use of Figurative Language in Science Fiction
20. Pictures of the Scientist in Power
21. Science Fiction and Propaganda
22. Our World Is a Blue Marble
23. First Men on the Moon: In Science Fiction and in Reality
24. The S.F. Writer Is a Prophet
25. The Earthling Will Go Back to His Original Planet

The Supernatural

26. Ghost Ships Are Real
27. The Flying Saucer and the UFO Witnesses
28. The Real Purpose of "Project Blue Book"
29. The UFO and Its Impact on Modern Society
30. The Buried Holy Man: A Fakir or Faker?
31. The Enigma in the Carribbean or the Bermuda Triangle
32. Telepathic Correspondence Is Real
33. Today's Clairvoyants Are "In Touch"
34. Precognition from Mostradamus to the Present: How Correct Are Their Predictions
35. Angels in Spaceships?
36. The Oak Island Enigma
37. The Mystery of Atlantis, Is It Solved?
38. The Abominable Snowman Exists
39. The Devil Has Inherited and Occupied Human Bodies
40. Restless Coffins Are Real
41. The Loch Ness Monster Takes a Bow
42. The Ancient Pyramids Were Built by Aliens
43. Houdini's Preoccupation with the Supernatural
44. The Mystery of Reincarnation
45. The Re-appearance of the Same People in Different Centuries
46. Cyclops Were Really Aliens
47. Druids Were Sons of Demons
48. The Gremlin Enigma during World War II
49. Monsters of Mythology were Real
50. The Pharaoh's Curse is More Than Fantasy
51. Ghosts and Their Tenure of Activity
52. The White House Has Ghosts
53. Ghost Ships Are Real
54. Witches and Warlocks Are Authentic beings
55. Vampires Are Truly Part of Reality
56. Demoniacal Possession Can Be Arranged
57. Poltergeist Is Often Realized in Our Society
58. The Devil Has Distinct Boundaries
59. The Atlantians Were Destroyed by the Wrath of God
60. What Happened at Sodom and Gomorrah
61. Venus Was Responsible for Many Natural Catastrophies on Earth
62. The Continent of Lemuria (Mu) Was Known to Aliens
63. Werewolves Have Been and Are Now in Our Midst
64. Was Elias the Prophet an Alien?

Course Outline

Weeks 1, 2, 3 and 4 (Science Fiction)

I. Explain the development of science fiction over the years. Show its relevance to modern space technology and allied scientific endeavors.

A. Assign the War of the Worlds by H. G. Wells.

B. Supplement this reading by a panel discussion after the first four chapters. (On the third day)

C. Cover all of Book I during the first weeks.

II. Week two's primary aim is to finish the entire book.

A. Assign the first theme in this course, due at the end of the fourth week.

B. Continue panel discussions involving Book II.

C. Discuss the feasibility of the different aspects of interplanetary wars in the future. Show its relevance to the assigned theme.

D. The film, War of the Planets, can be used at this time.

III. Begin reading Bradbury's Martian Chronicles, or Fahrenheit 451, during the third week.---You may want to begin the course with The Martian Chronicles rather than with War of the Worlds, and then follow with Fahrenheit 451.

A. Stress the profound moralistic views of Bradbury, his lessons for mankind, and his cynicism regarding humanity's future.

B. Read up to "June 2003: Way in the Middle of the Air" from The Martian Chronicles.

C. Reiterate the completion of the first theme, and stress the need for honesty.

IV. Finish The Martian Chronicles during the fourth week.

A. Discuss how Bradbury has succeeded in raising S.F. to a respectable literary level.

B. Continue using panel discussions. Lead each group towards better argumentative presentations, stressing "point of view" and the ultimate elimination of the use of truisms in arguments.

Weeks 5, 6, 7 and 8 (Horror Unit)

I. This time period should be devoted to the introduction of the horror story and its place in literature. Also assign the last theme involving the topics listed previously.---Stress the topics that deal with ESP and Contemporary Enigmas.

A. Assign the short stories of Poe.

1. Back up Poe with a film or record.
2. Each story can be done in a day and a half, and a week of Poe is suggested.

II. During the sixth week begin reading Dracula or Frankenstein, the former if the class reads well and the latter if the reading level is low.

  A. Assign individual oral reports for each chapter.

  B. Dracula can be separated into three parts: Transylvania (first four chapters); Dracula in London (chapters 5 through 24); and Dracula back in Transylvania (chapters 25 to the end).

  C. Spend the last part of the sixth week on part I.

III. Begin the seventh week by reading most of the second part of Dracula.

  A. Explain how the author has reached the apex point of the macabre world of the imagination.

    1. Examine the plausibility and the incredibility of the fears ignited by the dreadful specters lurking in man's mind.

  B. Show the film, Nosferatu, during the seventh week.

  C. The fictional Dracula might be compared to the real Dracula as depicted in the book, In Search of Dracula.

IV. The eighth week should be spent finishing the book.

  A. Complete the last part of the book, and point out the mastery of story-telling as exhibited by the author. Show how Stoker has inculcated an "iron-clad" desire for accuracy in nearly every aspect of the tale. This is a gothic horror story at its best.

  B. Supplement this unit by showing another horror film from the list provided.

  C. Go through an intensive review of this classic story.

  D. The last theme should be due at the beginning of the eighth week.

V. The ninth week should be spent reviewing and reinforcing stories, topics, attitudes and ideas dealt with throughout the course.

  A. Questions regarding course objectives should be analyzed and re-examined. What have the students gained from their guided tour through the realm of the imagination?

  B. Summarize the particular materials and subjects presented in each unit.

  C. Give a final test on the course materials.

Suggested Approaches and Teaching Aids

1. Limit lecture time to introductory materials and orientation requirements. Students must be encouraged to reinforce each other through personal participation.

2. Goal directedness is of primary concern when panels are employed. Allow no spontaneous excursions into unrelated areas of discussion.

3. Inform students of various current programs or stories appearing in the communicative media.

4. Stress the need for a personal logbook covering pertinent subject matter.

5. Much emphasis should be placed on panel discussions and individual cooperation when the same has been delegated.

6. Whenever possible discuss the feasibility of the imaginative topic under class scrutiny.

7. Instruct the students on the proper uses of library materials. Discourage within the same framework the use of plagarism.

8. Use the bulletin board and walls to enhance the necessary atmosphere within the classroom. Encourage artistic endeavors by students and place the same around the confines of the room.

9. Diligence must be insisted upon regarding the maintenance of currency in reading assignments, written assignments, care of materials, and oral presentations.

10. Writing assignments must be formalized and in keeping with the accepted usage of the English language. Informal varieties of diction should be discouraged.

11. Use audio-visual equipment and supplementary materials as the occasion and propriety of the situations dictate.

12. Encourage the development and use of an extensive vocabulary. Attempt to delete and erase the stigmas often connected to words not used in common language.

13. Place special priority and emphasis on interweaving the special areas involving ESP and Contemporary Enigmas in sequential balance with the two main units covered.

14. Quizzes and tests should be given to ensure the student's responsibilities to self and classmates.

15. Each student is responsible for the completion of two written reports and two oral participations.

16. Students should be encouraged and updated regarding any of the following television programs: (1) Mystery Movie, (2) Night Gallery, (3) Circle of Fear, (4) The Sixth Sense, (5) Star Trek, (6) Rod Serling's Twilight Zone, (7) Thriller, and (8) Creature Feature.---Any programs of this type now currently running on television.

SHORT STORY II

Phase 3

Course Description

If you enjoy reading a "good" story, this course will give you the opportunity to widen and deepen your reading experience. You will read and discuss a substantial number of short stories by well known writers. Emphasis will be upon reading for pleasure, but you will study the writer's technique in order to understand your reasons for liking his fiction. Discussions and writing assignments will relate the stories to life and will enhance your understanding of human values. This course provides an effective introduction to the serious study of literature.

Achievement Level

The student should be reading at or above the tenth grade reading level and should be able to write an organized composition.

Objectives

1. To understand the distinctive characteristics of the short story as a literary genre
2. To become acquainted with literary terms and techniques used by short story writers
3. To learn to analyze a short story
4. To discover a relationship between literature and life

Chief Emphases

The chief goal of this course is to provide the student with a reading experience that will make him a better reader, will increase his interest in fiction, and will develop his awareness of the relationahip between literature and life.

Materials

Adventures in American Literature (Harcourt, Brace)
The United States in Literature (Scott, Foresman, and Company)
Boynton and Mack: Introduction to the Short Story
Clark: The American Negro Short Stories
Kimball: The Short Story Reader

Course Outline

Weeks 1-2

Introduction to the Short Story
An Analysis of Form: Plot, Character, Point of View, Tone, Setting, and Theme

1. Read "The Catbird Seat" and then read and discuss analysis of story in the book. Emphasize "plot."
2. Read "First Confession" and "The Lottery."

3. Discuss terms "character," "point of view," "tone," "setting," and "theme," and relate to the three stories read.

4. Writing Assignment: Literary essay applying one of the terms to several stories.

Week 3

Introduction to the Short Story and The Short Story Reader. Stories grouped by Type

1. Fantasy: "The Man Who Could Work Miracles," "By the Waters of Babylon," "A School Story"

2. Humor: "The Secret Life of Walter Mitty," "Sun and Shadow" and "The Ransom of Red Chief"

3. Writing Assignment: A short essay based on fantasy or humor.

Week 4

Introduction to the Short Story
Stories Grouped by Theme: "A Young person in conflict with the values and conventions of the world he lives in"

1. Read and discuss the following stories: "Flight," "A Start in Life," "A Bottle of Milk for Mother," "Paul's Case," "Too Early Spring."

2. Writing Assignment: Essay comparing/contrasting two of the above stories.

Week 5

American Negro Short Stories Black Writers and Their Themes

1. Present background material.

2. Read "The Overcoat," "Truant," "A Summer Tragedy," "The Homecoming" "The Boy Who Painted Christ Black." (Additions and substitutions may be made).

3. In class discussion emphasis should be on content.

4. Writing Assignment: Essay on major themes found in stories.

Weeks 6-7

The Short Story Reader Development of Literary Judgement

1. Realism of setting: "To Build a Fire"

2. Realism of character: "Miss Temph's Watchers"

3. Naturalism: "The Upturned Face"

4. Stream of consciousness: "The Waltz"

5. Romanticism: "The Rocking-Horse Winner"

6. Other stories not previously read

7. Writing Assignment: Analyze in depth a story not discussed in class.

Weeks 8-9

The United States in Literature and Adventures in American Literature

1. Modern American Writers

"Bernice Bobs Her Hair: by Fitzgerald, "Two Soldiers" by Faulkner, "Old Man at the Bridge" by Hemingway, "Leader of the People" by Steinbeck, "The Wolfer" by Stegner, "A Visit of Charity" by Welty, and other stories not previously read.

Writing Assignment: A literary essay on three stories by the same writer: Fitzgerald, Hemingway, Steinbeck, or an American writer.

2. Review: Relating Literature to Life
Discuss stories read in course in relation to the following questions: (1) What have you learned about the human condition? (2) What have you learned about the human condition?

3. Final Writing Assignment: An essay based on the above discussion

THE FAR WEST

Phase 3

Course Description

This course deals with the frontier spirit as reflected in literature from and about the far west: legends about the West and frontier heroes as well as realistic accounts of the pioneers and others who made up the west of the nineteenth century. The student taking this course will discover through reading the qualities it took to be a real pioneer. A variety of types of literature will be studied--ballads, tall tales, stories, articles, journals, newspaper accounts, and others. One book report and three writing assignments or special projects will be required.

Achievement Level

The student should be reading at the 10th. or 11th. grade level. He should be willing to read extensively, to reflect his views in a good prose style, and to discuss concretely and imaginatively.

Objectives

1. To understand the challenges met by the pioneers in conquering the unknown and frequently terrifying life of the wilderness
2. To study the character of those coming to the west and their various psychological reactions to these experiences
3. To appreciate the literature which reflects this period of life in America
4. To study and discuss frontier law and justice

Chief Emphases

The main emphasis in this course will be to develop a true understanding of the pioneer spirit which created America and is still a basic part of our philosophy today.

Materials

Books: Adventures in American Literature
Pappas, Heroes of the American West
Clark, Ox-Bow Incident

Films: "The Real West," Parts I and II
"How the West Was Won"
"Heroes and Villains"

Filmstrips: "Travels in North America; 1833"
"Indians of North America"

Records: "Folk Music, U.S.A."
"Frontier Folk Songs"
"American Heritage History of the Great West"

Course Outline

Weeks 1 and 2

I. Early Waves of Migration

A. Discuss Waves of Migration West based on Introduction in Heroes of the American West.

B. See filmstrip, "Travels in North America, 1833"
Read "The Ogillallah Village" and compare experiences as shown in filmstrip and in story.

C. Assign and discuss selections in "Trappers and Traders" selection of Heroes of the American West.

D. Writing: See suggested composition topics at end of section.

E. Assign book report, due in 5th week.

Week 3

I. Settlers

A. Read "Emigrants and Settlers" section in Heroes of the American West.

B. Discuss experiences of settlers including problems they faced and how they met these difficulties, which persons succeeded and which failed; what qualities of personality or character helped or hindered them.

C. Writing assignment: See composition topics at end of section.

Weeks 4 and 5

I. An Assortment of Characters

A. Assign "Outlaws and Lawmen" of Heroes of the American West.

B. Discuss character and the influences of environment.
Discuss romanticism of the western character.
Enumerate stock western characters found in story, television and movies; compare with real westerners.

C. See film: "The Real West"; compare viewpoint in this film with that of western movies and television shows they have seen.

D. Book reports due.

Week 6

I. Miners

A. Discuss the lure of gold and "getting rich quick".

B. Read "Miners" section in Heroes of the American West.

C. Discuss: rough humor of miners; code of conduct they followed; type of person attracted to mining areas.

D. Writing project: make a mining-town newspaper (may be done individually or in small groups.)

Week 7 and 8

I. Life on the Range

A. Listen to songs on records. Perhaps a comparison might be made with modern cowboy songs and authentic songs of the cowboys.

B. Read "Cattlemen" section in Heroes of the American West. "Heraldry of the Range" in Adventures in American Literature.

C. Discuss: life on the open range: difficulties, problems, good times
Qualities of a good cowboy
dialect and colloquialisms
life of the range reflected in brands and other symbols

D. Read Ox-Bow Incident

E. Discuss justice in the west; difficulties of carrying out true justice; the psychology of mob action; strengths and weaknesses of characters in this novel; comparison with other western stories, films, and TV programs.

Week 9

I. Special Projects

A. Assign panel discussions or group reports on a topic dealing with the west. This might include the Indian, new frontiers in the west, a study of western writers, etc.

B. Summary of work done in the course prior to final examination.

Suggested Approaches and Teaching Aids

1. Discuss the nature of courage and fear, the derivation of the word courage, and basic causes of fear, such as insecurity.

2. Consider briefly the reasons pioneers had to be fearful.

3. Analyze the westerner's ways of handling their fears. Were some of them totally without fear? Is fear normal or abnormal? What are some of our fears today? How do we react to them?

4. Ennumerate the favorable and unfavorable aspects of pioneer life and of life now.

5. Discuss the possibility of happiness under difficult material circumstances.

6. Are persons of all ages and all periods alike generally in things pertaining to the spirit? Discuss human emotions.

7. Encourage creative efforts in all the arts, but particularly in writing.

UTOPIA

Phase 3

Course Description

Many Americans today are rejecting established society and turning to the life-style of the commune as a more desirable way to live. The utopian dream, however, is not a 20th. century modern movement, but a visionary way of life which has emerged time and time again throughout history. In this course students will read and discuss utopian works of literature, 19th. century communal groups, and present-day efforts of people to reach this "impossible dream."

Achievement Level

Since the student will be working individually some of the time, he must be interested in utopian ideas and material. He should be reading at or above the tenth grade level.

Objectives

1. To incorporate the basic skills of English-reading, writing, speaking, listening and thinking - into the study of an area of interest to the student
2. To learn and develop the art of using research material
3. To learn and practice the discipline of independent work
4. To give the student the opportunity to bring together researched facts and fictional situations and to draw a conclusion from the two

Chief Emphasis

This unit will focus on the universality of man's dream of and search for a perfect life. Group and individual research and study will aid the student in reaching a conclusion.

Materials

Reprints, originals of microfilm of magazine and newspaper articles on present day communes and community living experiments

Library and classroom reference works on 19th. century American economic, religious, and social utopias

Utopian fiction works

Course Outline

Weeks 1 - 4

"Return to Paradise"

Through articles in current magazines and books, students will explore and analyze the reasons why many Americans today are rejecting society and accepting the life-style of the commune as a more utopian form of existence.

Copies of as many articles as possible should be available in the classroom; students can find others (microfilm or originals) in the school and public libraries.

To assist them throughout the course, students should take notes on the articles read and on their own reactions to the specific communal living efforts.

Partial Bibliography for "Return to Paradise"

*Bello, Susan Lo, "I Fell in Love with Kibbutznicks," Seventeen, March, 1967, p. 136 (a 17 year old's account)

Blumenthal, Ralph, "A Berlin Commune is a Big Happy Family (Sometimes)." New York Times Magazine, December, 1968, p. 2 (discussion of three types of communes in Germany)

Butwin, David, "New Trail to Santa Fe." Saturday Review, July 3, 1971, p. 35 (author samples Sante Fe's subcultures)

"Can you Make it in a Commune?" McCall's, September, 1971, p. 45 (17 yes-or-no questions which tell you whether you could live in a country commune)

Colt, Ellen, "A Mother Reflects on her Visit to Red Earth Community," Midwest, p. 10 (a visit to daughter's commune to find a common ground the generations can stand on)

"Collective Marriage," Life, April 28, 1972, p. 72 (7 adults and 4 children keep house together)

"The Commune Comes to America," Life, July 18, 1969, p. 16B (a photographic essay of a commune "somewhere in the woods")

Davis, Kaven, "Joining a Commune?" Glamour, May, 1972, p. 228. (Some residents tell about their experiences in rural & urban communes)

Curtis, Patricia, "Changing Life Styles: 'We Live in a Commune,'" Family Circle, February, 1973, p.59 (can two young-middle-aged women find happiness living in a commune?)

Evans, Oliver, "The Pad in Brooklyn Heights," The Nation, July 13, 1964 p. 15 (An artistic cooperative living establishment in New York in 1940-45)

Galston, Arthur W., "Life in a Chinese Commune." South Bend Tribune, August 21, 1972, p. 5, August 22, p. 13, August 23, p. 5, August 24, p. 6 (a 4 part series by a Yale biologist)

Haughey, John C., "The Commune-Child of the 70's", America, March 13, 1971 p. 254 (an overall view)

*Hedgepeth, William, "Maybe It'll be Different Here", Look, March 23, 1971 p. 63 (the who, what, where, when and why of one of the first communes in New Mexico)

Hollie, Pamela, "More Families Share Houses with Others to Enhance 'Life Style'" The Wall Street Journal, July 7, 1972, p. 1 (middle-class Americans join in the trend of communal living)

Houriet, Robert, "Life and Death of a Commune Called Oz," New York Magazine February 16, 1969, (the story of a Pennsylvania community which was driven out by a neighbor town)

Jackson, Neta, "Our Commune in Suburbia," Redbook, January, 1972, p. 44 (an Illinois wife tells how life became more meaningful as her family experiments with several types of communal living)

James, Marlise, "A Commune for Old Folks," Life, 12, 1972 p. 53 (some elderly citizens have found a way to grow old gracefully)

"Kibbutz: a Commune that Works," Business Week, September 6, 1969, p.118 (the Kibbutz is the only democratic commune that has survived and multiplied)

KinKade, Kathleen, "Commune: A Walden-Two Experiment," Psychology Today, January 1973, p. 35; February, p. 71 (a two part account of a 5 year old commune which follows the principles of B. F. Skinner's Walden Two)

Kristal, Irving, "A Foolish American Ism—Utopianism," New York Times Magazine November 14, 1971, p. 31 (a scholarly report)

Krutch, Joseph Wood, "Danger: Utopia Ahead," Saturday Review, August 20, 1966, p. 17 (reasons why utopia fail)

Kuhn, Harold B. "The New Communes," Christianity Today, September 19, 1969, p. 63, (has the Christian church contributed to the current yearning for communal living?)

Levin, Martin editor 'Phoenix Nest," Saturday Review, November 27, 1971, p. 4 (humorous account of a visit to a New Mexico commune)

Melville, Keith, Communes in the Counter Culture, 1972 (origins, Theories, styles of life today)

Morris, Terry, "Can a Young Wife from Baltimore Find Fulfillment Feeding Turkeys on a Farm in Israel?" Redbook, February, 1969, p. 78 (kibbutz living)

"My down-home-no-family-good-time-hard-time commune experience," Seventeen, May, 1972, p. 134, (teen-age author)

Otto, Herbert A., "Communes: The Alternative Life-Style," Saturday Review, April 24, 1971, p. 16, (in-depth study of origins, types, problems and possible future of communes)

Poppy, John, "Child of the Commune," Saturday Review, Feb. 5, 1972, p. 34 (picture story of a young boy in a rural commune)

Rubin, Arnolk, "Rapping with the Jesus People," Senior Scholastic, December 13, 1971, p. 12 (weekend at a Christian commune)

Scherrieb, Carle, "Communal Living in South Bend--is it Increasing?" South Bend Tribune, August 6, 1972, p. 65 (front page of society section; picture)

Solnit, Albert, "Wear and Tear in the Communes," *The Nation*, April 26, 1971, p. 524 (why such living is different and often unsuccessful)

Spiro, Melford E. *Kibbutz: Venture in Utopia*, New York, 1971

Todd, Richard, *Walden Two*; Three? Many More? *New York Times Magazine*, March 15, 1970, p. 24 (discussion of novel, interview with author and a visit to Twin Oaks, a community based on *Walden Two*)

"Twin Oaks: On to *Walden Two*," *Time*, September 20, 1971, p. 48 (story of the Virginia Commune)

Velie, Lester, "The Intimate Life of a Commune," *Reader's Digest*, March 1973, p. 94, (part 3 of a series on the American family)

Warner, Edwin, "Voyage to Utopia in the year 1971," *Time*, January 18, 1971, p. 18, (a *Time* essay)

Wheeler, Harvey, "Needed: A New Utopianism," *Currant*, September, 1970, p. 30, (activists and scientists must achieve an ecological balance for future)

"Year of The Commune" *Newsweek*, August 18, 1969, p. 89 (exodus from Haight-Asbury to communities)

Zane, Maitland, "Living together in California" *The Nation*, October 19, 1970, p. 360 (a surface glance at various communal living styles)

"Heavens on Earth"

In this section students will study models of the 19th. century American economic, religious and social utopias (Shakers, Rappites, Zoarites, Fourierites, etc.) to realize that the utopian dream is not a 20th. century modern development, but a visionary way of life that has emerged time and time again throughout history.

This unit is also primarily research work, done through individual study, library work, and class discussion. Depending upon his interests, a student may decide to study one or two groups in depth or to make a broader study of a larger number.

Again, students should keep bibliographical data and informational notes on the utopian communities for future use.

Partial Bibliography for "Heaven on Earth"

ARTICLES

Allard, William Albert, "The Hutterites, Plain People of the West," *National Geographic*, July 1970, p. 98

Bishop, Morris, "The Great Oneida Love-In," *American Heritage*, February 1969, p. 14

Diess, Joseph Jay, "Men, Women and Margaret Fuller," *American Heritage*, August, 1972, p. 42 (A Brook Farm transcendialist)

Lowe, Daniel, "A Prarie Dream Revisited," *American Heritage*, October, 1969, p. 15 (Swedish Colony at Bishop Hill, Illinois)

on Shakers: Antiques, October, 1970
Newsweek, April 17, 1961, p.99
Time, July 28, 1961, p.78
Travel, July, 1962, p. 50

Wilson, William, "Utopia, Unlimited," American Heritage, October, 1964, p. 64 (New Harmony)

Swan, Jon, "The 400-Year-Old Commune," Atlantic, November, 1972, p. 90 (Hutterites)

BOOKS

Andrews, Edward Deming, The People Called Shakers, New York, 1963
Holloway, Mark, Heavens on Earth, Utopian Communities in America 1680-1880, New York, 1966
Horwitz, Elinor Lander The Place Just Right, Philadelphia, 1972
Lawson, Donna, Brothers and Sisters All Own This Land, New York 1972
Life History Of The U.S., "The Pursuit of Perfection," Volume 4, pp.59-64
Melcher, Marguerite Fellows, The Shaker Adventure, Princeton, 1971
Morse, Flo, The Yankee Communes, New York, 1971
Noyes, Pierrepont, My Father's House: An Oneida Boyhood, New York, 1937
Roberts, Ron, "Early Communitarianism, In America," The New Communes, Eaglewood Cliffs, New Jersey, pp. 19-36
Swift, Lidnsay, Brook Farm, New York 1961
Webber, Everett, Escape to Utopia, New York, 1959
Yambura, Barbara, A Change and a Parting (My Story of Amanas), Ames, 1960

PAMPHLETS

----The Amanas Today--Seven Historic Iowa Villages
Blair, Don, New Harmony: As they Lived It
Blair, Don, The New Harmony Story
Cole, Margaret, Robert Owen: Industrialist, Reformer Visionary
Hutton, Daniel, Old Shakertown and the Shakers
Scholastic Art and Man Series, The Shakers, (30 magazines, 16 color slides, record, Teacher's guide $19.50)
Wolfe, Clarence and Ruth, The Story of New Harmony

"Utopian Model"

Using a given set of facts, students will plan their own utopian social order, developing a kind of government, economy, family structure, educational system and religious organization (if any) to be adopted by the class.

Sample information sheet:

A Utopia

You are a part of a group of 16-18 year old friends which has decided to "go it on your own." You have received permission to occupy an uninhabited Pacific island for a period of up to 20 years. While you may take a few provisions with you, you have decided to "go primative" for the most part. Also, once you leave the "civilized" world, you have determined not to depend on it for anything.

Dap, a Pacific island located near Indonesia with a land area of 39 miles, is considered by many a tropical paradise. The island's mean monthly temperature is 80.6°; the measure of rainfall is 120 inches a year. Fish in both lakes and ocean are plentiful. Chestnuts, bananas, coconuts and taro roots are abundant. There are small numbers of poultry, swine, and cattle on the island. Materials for housing such as wood, bamboo, and thatching also abound everywhere.

Dap is a beautiful island. Rows of coconut palms surround the coast, hibiscus, bougainvillea, jasmine and gardenias grow profusely; royal poincianas and tamarinds extend their luscious canopies of orange and white blossoms over many areas of land.

There are few negative elements on this island, but they are extremely dangerous. Scorpions, tarantulas and mosquitoes are plentiful. Sharks infest the ocean waters. Hurricanes batter the island from June to September.

You students in this class form this group. Your task is to set up an ideal social order for your community. Specifically, you must decide on the kind of government, economy, family structure, educational system, religious organization (if any) etc. to be adopted by the group.

Your reading on communes should make you cognizant of what is necessary to establish and maintain this "utopia." From the same reading and discussion, you should know what to aviod or disreguard for this ideal social order.

Weeks 5-9

"Utopias of the Imagination"

In this section, the student will study utopian fiction. From the list below, the teacher should select those books which are most suitable for the class. Both positive and anti-utopian selections should be included. While most of these novels could be used in other electives, the utopian aspect of each novel should be stressed over political implications, romanticism, etc. An introduction to utopian classics such as More's Utopia, Plato's Republic, even Skinner's Walden Two should be given if the teacher elects not to study these in class.

Suggested works:

Aristophanes	The Birds	More	Utopia
Bacon	Erewhon	Orwell	Animal Farm
Bellamy	Looking Backwards	Orwell	1984
Clarke	Childhood End	Plato	Republic
Golding	Lord of the Flies	Skinner	Walden Two
Hawthorne	Blithedale Romance	Thoreau	Walden
Hilton	Lost Horizon		
Huxley	Brave New World and Brave New World Revisited		

Scott, Foresman - Present Imperfect (Contains Vonnegut - Player Piano, and Lost Horizon, and two short stories, "The Roads Must Roll" and "The Republic of The Southern Cross", all with marginal notes.

Notes For The Teacher

1. Since this course is taken from an article in the English Journal, the teacher should read "A Year of Utopias" by Gladys Valcourt Gaumann in the February 1972, issue, page 234.

2. Since students response to individual work on the 19th. and 20th. century readings will vary, the teacher probably should suggest a procedure and format for note taking.

3. An opening presentation for all units is necessary. Class discussion on specific communes and collective living settlements will help student interest. Some oral reports might be assigned. Total individual work on the first two sections is hard to sustain with an average student.

4. The section of Dap may or may not be successful. Some classes are able to work in large group situations and divide themselves into smaller units; other classes probably should be arranged by the teacher into 4 or 5 groups.

5. The time structure of this course makes the mid-term grading difficult. The teacher may want to grade the student's notes on the 19th. and 20th. century groups as well as observing student participation in the group situation.

6. A possible final for this course would be a comparative paper, on the similarities and differences among the 20th. century communes, the 19th. century collective settlements, their Dap community and the fictional works studied (reasons for existence, people involved, government and laws, family structure, economy, etc.) This could give the student the opportunity to realize the overall emphasis of the course and to make some decisions on the dream of man.

7. Partial general bibliography:

   Calverton, O.F., Where Angels Dared to Tread, Indianapolis, 1941
   Manuel, Frank E., Utopias and Utopian Thought, Boston, 1966
   Molnar, Thomas, Utopia, the Perennial Heresy, New York, 1967
   Negley, Glenn, and Patrick, J. Max, The Quest for Utopias (an anthology of imaginary societies), New York, 1952
   Time, January 18, 197[illegible], p. 18, (essay on the historical and literary search for Utopia)
   ______, "A Voyage to Utopia in the year 1971,"
   Walsh, Chad, "The Pros and Cons of Paradise," Saturday Review, July 30, 1966, p. 36
   White, Frederic R., Famous Utopias of the Renaissance, Chicago, 1946
   Whitman, John Pratt, Utopia Dawns, Boston, 1934
   Wilson, William E., The Angel and the Serpent, Bloomington, Indiana, 1964

8. The filmstrip "Free Will and Utopias" (Warren Schloat, $40.00) provokes a good discussion for the conclusion of the course.

WINNERS AND LOSERS

Phase 3

Course Description

Sports have become an integral part of our daily life. It is with this thought in mind that the course, Winners and Losers, should be taken. The course covers little and great men, winners and losers and good and poor sportsmanship. It relates the world of sports to our daily living. The course consists of theme writing, composing research papers, oral reports and much discussion. The books covered, wholly or in part, consist of the following: Little Men in Sports, Sports Poems, Coach, A Season with Lombardi, Great Sports Reporting, Winners and Losers and You Know Me Al.

Projects for the nine weeks

1. The research paper.

   Time should be given for the study of footnoting and making a bibliography. Suggested text: Writing a Research Paper, Manuscript Form and Documentation by E. D. Allen and E. B. Colbrunn.

   The paper should have three parts: History of the sport, how to play it, and equipment used, and famous people past and present.

   Every student should have a different sport so the reports can be exchanged. A poor phase 3 class might want to use the same foremat and present it orally.

2. Book Report.

   Every student should read one biography. If the research paper is written, then this report should be presented orally. It gives the class a chance to learn about different people connected to the world of sports.

Course Outline

Weeks 1 - 4

Winners and Losers

Great Sports Reporting

Read the short stories and the newspaper reporting book at the same time. Set up a Monday, Wednesday, Friday schedule for Winners and Losers and use Great Sports Reporting on Tuesday and Thursday.

A good story to start with is "The Mexican" by Jack London. "Dormie One" by Holworthy Hall can be used for vocabulary study. Theme writing should emerge from your oral discussions. While reading Great Sports Reporting the students can learn to write for the newspaper. Some students might want to report on a game or an individual player from the school.

Weeks 5 - 7

Good time for oral book report. Coach can be used by reading certain chapters or assigning first fifteen chapters and letting the students be leaders of the different chapters. They can finish the book by reading three or four chapters of the last section. Be sure to include the last chapter of the book.

Weeks 8 - 9

Sports Poems can be used in full or Little Men in Sports and Sports Poems, You Know Me Al, by Bing Lardner makes an excellent book for paragraph writing.

All the books can be used in part. The make-up of the class should determine what is done. This is very important in a sports class.

The research paper should be handed in at the end of the nine weeks. This should be a mandatory assignment for completing the course.

Suggestions:

1. Skits can be given either from the material or a made-up scene from the sports world.
2. Games on up-to-date statistics can be played at the beginning or end of each week.
3. Current events in the sporting world should always be discussed.
4. Notebooks can be kept, but I think this is a better assignment for Sports Special.
5. Writing poems on the sports scene is excellent for a tie in with the Sports Poems book.
6. Everyone who teaches this course should pick the material that he or she feels most comfortable with. There is an abundance, so one can pick and choose.

Bibliography

Dowling, Tom. Coach. A Season With Lombardi. New York; Popular Library, 1970

Ebert, P. K. and Knudson, R. R. Sports Poems. New York; Dell Publishing Co., Inc., 1971

Fox, Larry. Little Men in Sports. New York; Grosset and Dunlap, 1968.

Kirschner, Allen. Great Sports Reporting. New York; Dell Publishing Co., Inc., 1969

Lardner, Bing. You Know Me Al. New York; Charles Scribner's Sons, 1960

Schulman, L. M. Winners and Losers. New York; Collier Books, 1968.

BIOGRAPHY

Phase 3

Course Description

The stories are true; the names have not been changed to protect the innocent. People are special, different and interesting. Doctors, political figures, entertainers, athletes, inventors, and writers are only a few of the people who have written about themselves or had others write about them.

Achievement Level

The course is designed for students with average reading and language skills. Students should be willing to participate in class discussions and not be hesitant to talk about their own experiences.

Objectives

1. To make students aware of autobiographies and biographies to add variety to their reading

2. To encourage students to share personal experiences with others

3. To better skills in reading, writing, and speaking

Chief Emphasis

The focus of this class is on the real experience. Sharing personal joys, disappointments, achievements, fears, and anxieties bring us all closer to one another.

Materials

Deliver Us From Evil, Thomas A. Dooley, M.D. (Signet)
Modern Short Biographies, Henry I. Christ (Globe)
Narrative of the Life of Frederick Douglass, Frederick Douglass (Signet)

Course Outline

Weeks 1 and 2

A. Read Deliver Us From Evil, by Dr. Tom Dooley

B. Discussion should focus around:

   1. The autobiography as a literary form.
   2. The selflessness of Dr. Dooley.
   3. A different view of the Viet Nam experience for an American.

C. Students might write to Medico for further information about Dr. Dooley.

D. Students could visit the Thomas A. Dooley room in the LaFortune Center at Notre Dame to see many of his citations and medals.

E. Written assignment

Week 3

A. Assign book report of biography or autobiography due during Week 4.

B. Unit One from Modern Short Biographies: Courage Was Their Companion.

C. Use this as a companion to Deliver Us From Evil.

D. Short writing assignments and class discussions could focus on "Think About It" and "Another Look at the Quotation" sections at the end of each selection.

Week 4

A. Students should be helped to write a short autobiographical sketch.

B. Book reports should be written at the end of the week.

Week 5

A. Unit Two from Modern Short Biographies: I Have A Dream.

B. Short writing assignments and class discussions could center around the "Think About It" and "Another Look at the Quotation" sections at the end of each selection.

C. This unit can serve as an introduction to the Douglass narrative.

Weeks 6 and 7

A. Assign oral reports of 3 to 5 minutes. Students should choose an individual he is interested in and do some research on this person. These will be due during Week 8.

B. Read Narrative of the Life of Frederick Douglass.

C. Compare Douglass' struggles and hopes to those of the people in the "I Have a Dream" unit.

D. A written assignment can center around a dream or personal experience of the student.

Week 8

A. Do oral reports.

B. Choose selections from Unit Three: Their Eyes Were on the Stars, and Unit Four: Their Achievements May Surprise You from Modern Short Biographies.

C. Short writing assignments and class discussions could focus on the "Think About It" and "Another Look at the Quotation" sections.

Week 9

A. Choose selections from the last two units in Modern Short Biographies: They Like to Entertain You and They Never Gave Up.

B. Concentrate on the "Think About It" and "Another Look at the Quotation" sections for written assignments and discussions.

Suggested Approaches

1. Better students should be encouraged to do more reading. These students might read a biography or autobiography for their oral report rather than just find information in an encyclopedia or in Current Biography.
2. Assure shy students that their personal experiences will not be shared with the class without their permission. (Written assignments)
3. Encourage students to share their experiences with others. They can learn to feel as important as the people they are reading about.
4. Read and discuss the anecdotes that appear at the end of some of the sections.
5. The oral reports assigned for Week 8 may be spread out during the entire week. Five or six may be done each day. If the reports are good and take much of the class time, they may be extended through Week 9.

THE COMIC SPIRIT

Phase 3

Course Description

The Comic Spirit may range from the light and frivolous to the bitter and satirical. This course will explore some of the different devices used to create a comic effect. The study will include selections of folk humor and two plays, *Cyrano de Bergerac* or "The Matchmaker" and "The Physician in Spite of Himself". The comic spirit in films and poetry will also be studied. Two texts containing examples of many comic devices will be used as well as one novel, *Up the Down Staircase* or *The Mouse That Roared*. Four writing experiences will be required in addition to an outside project.

Achievement Level

The student should have a genuine interest in the understanding of the various forms of comedy and sufficient insight to grasp more sophisticated humor and satire.

Objectives

1. To appreciate the universality and wide range of comedy
2. To gain an understanding of more sophisticated types of humor such as romantic comedy and satire
3. To gain an understanding of the individual appreciation and enjoyment of humor

Chief Emphases

This unit will focus on the variety of comic situations and also the great divergence in human responses. A wide range of literary comedy as well as that of the contemporary media will be explored.

Materials

Massey, *The Comic Spirit in America*
Inglis, *Adventures in World Literature*
Barrows, *Contemporary American Drama* "The Matchmaker" (alternate)
Rostand, *Cyrano de Bergerac*
Kaufman, *Up the Down Staircase*
Wibberly, *The Mouse That Roared* (alternate)
Hoopes and Wilbur, *The Lighter Side*
Twain, "The Dairy of Adam and Eve"
Turner, *Black American Literature-Fiction*
Dorson, *American Negro Folktales*
Seoypi, *Chucklebait*- (alternate selections for Massey)

Course Outline

Folk and Ethnic Humor (about two weeks)

I. Discussion of folk humor

Selections from *Adventures in World Literature*

"Flabiau of the Three Hunchbacks"
"Oil Merchant's Donkey"
"Gambling Hansel"
"The Husband Who Was to Mind the House"
"Fish in the Forest"
"Wonderful Pear Tree"
"Seven Pleas"

Selections from Comic Spirit in America

"Westward Accent" pp. 67-132

Records

Harte, Outcast of Poker Flats
Holbrook, Mark Twain Tonight v. 1-3
Four Fragments from the Canterbury Tales

II. Negro Folk Humor

Black American Fiction

"Po' Sandy" p. 7
"The Mortification of the Flesh" p. 19

American Negro Folktales

"Fool Tales" pp. 332-353
"Lying Tales" pp. 353-362
"Preacher Tales" pp. 363-372

III. Ethnic Humor

Comic Spirit in America

"Christopher K*A*P*L*A*N" p.243

The Lighter Side

"Mr. K*A*P*L*A*N'S White Banner" p. 169 (Alternate)

IV. Project (see Suggested Approaches) due 9th. week

V. First Writing Experience

Comedy in Drama (about two weeks)

I. Discussion of Romantic Comedy

Rostand, Cyrano de Bergerac
Movie - Cyrano de Bergerac (if available)
Record - Ferrer, Selections from Cyrano de Bergerac

Barrows, Contemporary American Drama, "The Matchmaker" (alternate)
Record - Hello Dolly

II. Discussion of "Slapstick" or Low Comedy

"Physician in Spite of Himself" Adventures in World Literature
Movie - Laurel and Hardy Murder Case

III. Second Writing Experience

Comedy in the Modern Media (about one week)

I. Films

The Dentist, W. C. Fields
Night at the Show, Charlie Chaplin
Fiddlers Three, The Three Stooges
The Golden Age of Comedy, documentary (if available)

II. Recordings of Comedians

Selections from contemporary comedians such as Bill Cosby, Bob Newhart, Lily Tomlin, etc.

III. Study television comedy by viewing and/or discussing popular comedy programs.

Recordings of television programs as All in the Family, Laugh-in, etc.

Satire (about a week and a half)

I. Selections from Comic Spirit in America

"A Handful of the Best" pp. 3-30
"Up to Today" pp. 225-269
"It's Time Somebody Said a Word for California" p. 208

II. "Excerpts from the Diary of Adam and Eve"

III. From Spenser to Goldsmith, "A Modest Proposal"

IV. Selections from Adventures in World Literature

"The New Look" p. 1257
"A Slight Mistake" p 1260
"How Panurge Asketh Counsel" p. 39
"Don Quixote and the Lions" p. 260

V. Political cartoons and editorials from recent magazines and newspapers

The Comic Approach in the Novel (one week)

I. Kaufman, Up the Down Staircase

II. Wibberly, The Mouse that Roared (alternate)

III. Third Writing Experience

Joining In on the Fun (about one week and a half)

I. Laughing at Ourselves

Selections from The Lighter Side

"Guinea Pig" p. 6
"Skipping Through School" p. 137
"The Waltz" p. 116
"Getting Quick Rich" p. 156

Selections from Comic Spirit in America

"A Loud Sneer for Our Feathered Friends" p. 262
"Alibi Ike" p. 164

II. Cartoons

Discussion of caricature

Selections from The Lighter Side

"The Way of the Cartoon World" p. 42
"The Cartoon World - I" pp. 43-47
"The Cartoon World - II" pp. 56-59
"The Cartoon World - III" pp. 60-65
"The Cartoon World - IV" pp. 112-115
"The Cartoon World - V" pp. 152-255

III. Puns, Joke Fads, Parody and Slang

Selections from The Lighter Side

"The Lowest Form of Humor--The Pun" p. 66
"Abraham Lincoln and the Civil War" p. 93
"Little Audrey, Tom Swifties, and Fads in Humor" p. 70
"Why People Use Slang" p. 85

IV. Irony

Discussion of irony

Comic Spirit in America
"Mammon and the Archer" p. 146

The Lighter Side
"The Ransom of Red Chief" p. 27
"The Glorious Whitewasher" p. 20

See Student Notebook: The Lighter Side, p. 5, "Completing Anecdotes"

V. Light Verse

Discussion of differences between light verse and poetry

Selections from Comic Spirit in America

The Lighter Side
"The World of Light Verse" pp. 100-111

VI. Pantomime skits (see Suggested Approaches)

VII. Fourth Writing Experience

VIII. Term Project due

Suggested Approaches and Teaching Aids

1. Students are required to do a term project. This project could be a book report or a study of a certain aspect or theme of humor (satire, limerick, parody, etc.) and analyze examples. Students should use cartoons, stories, pictures, jokes, or objects. An explanation should accompany each example. Grade is dependent upon the student's written analysis.

2. Encourage students to see recent movies, plays, television shows and comedians who happen to be in town during the course.

3. In the film unit some films may be substituted for others, but check to be sure they are not in the course of study for Appreciation of the Modern Media. See library catalogue of films for a complete listing.

4. Involve students in oral reports on the different aspects of humor.

5. Have students create pantomime skits to demonstrate the affect of comedy without words.

Supplementary Materials

On Teaching Satire, Thomas Walker, English Curriculum Study Center, I.U.
From Spenser to Goldsmith, "A Modest Proposal"
Student Notebook: The Lighter Side, Hoopes and Wilbur
A Subtreasury of American Humor, E.B. White and Katherine S. White
The Humor of Humor, Evan Esar
The American Humorist, Conscience of the Twentieth Century, Yates
Composing Humor-Twain, Thurber and You, Sisk and Sounder

THE MELTING POT: MINORITY LITERATURE

Phase 3

Course Description

America has always been a nation of immigrants. With the exception of the Indian, all of us have come from other lands or are decendants of those who have. This course is designed to stress, through literature, the contributions made by several minority groups in the United States. The Indian, the Negro, the Chicano, and various groups of European immigrants will be studied with the use of anthologies as America, the Melting Pot, Mexican-American Authors, and filmstrip aids such as Minorities Have Made America Great. Five writing experiences will be required.

Achievement Level

Students should be reading at the ninth grade level or above and should be able to write good paragraphs.

Objectives

1. To emphasize positive aspects of various United States minorities
2. To help students better understand other cultures as well as their own
3. To allow students to improve reading and writing skills
4. To promote better human relations among the various components of the student body

Chief Emphasis

This literature unit will emphasize the positive aspects, particularly the contributions, of some of the minorities in the United States.

Materials

Borland, When the Legends Die
Clarke, American Negro Short Stories
Hsu and Palubinska, Asian-American Authors
Mintz, The Melting Pot
Peredes, Mexican-American Authors
Turner, Darwin T., Black American Literature Essays
Turner, Darwin T., Black American Literature Poetry
Turner, Mary, We, Too, Belong
Minorities Have Made America Great, filmstrips and records
(Warren Schloat Productions--housed in school library)

Course Outline

The American Indian

I. Show filmstrips on the American Indian

II. Read When the Legends Die

III. Read selections from We, Too, Belong

"White Wisdom" p. 32
"War" p. 44
"The White Man's Way" p. 15

IV. Read selections from American-Indian Authors (if available)

"Blood on the Little Bighorn" p. 30
"The Butchering at Wounded Knee" p. 43
"Who Am I" p. 79

V. Assign first writing experience.

The Black American

I. Show filmstrips on the Black American

II. Choose from the following short stories in American Negro Short Stories:

"Solo on Drums" p. 165
"How John Boscoe Outsung the Devil" p. 156
"Mama's Missionary Money" p. 170
"See How They Run" p. 176
"The Boy Who Painted Christ Black" p. 108
"The Gilded Six-Bits" p. 63
"So Peaceful in the Country" p. 123
"Reena" p. 264
"Sarah" p. 311

III. Selections from Black American Literature Poetry

"on being brought from Africa to America" p. 10
"Outcast" p. 47
"Enslaved" p. 48
"America" p. 49
"If We Must Die" p. 50
"from Blue Meridian" p. 54
"Epilogue" p. 69
"For My People" p. 97
"The Melting Pot" p. 109

IV. Selections from Black American Literature Essays

"Negro Life in Washington" p. 45
"The Discovery of What It Means to Be an American" p. 113

V. Selections from We, Too, Belong

"A Day in the Life of a Slave" p. 45
"Harriet Tubman" p. 59
"Life as a Freeman" p. 82
"Martin Luther King, Jr." p. 185

VI. Assign the second writing experience.

VII. Assign book reports due the eighth week (optional if class reads When the Legends Die

European Minority Groups

I. Show filmstrips on some of the European minorities. Choose from the following: German, Irish, Italian.

II. Choose from the following stories in America, The Melting Pot:

"My Cousin Dikran, the Orator" p. 15
"The First Day" and "Yes, Your Honesty" p. 27
"The Last Hurrah, Chapter One" p. 117
"H*Y*M*A*N K*A*P*L*A*N, Samaritan" p. 143
"Neighbour Rosicky", p. 177
"Paolo" p. 221

III. Choose from the following stories in We, Too, Belong

"Morris and the Honorable Tim" p. 94
"Friend at Large" p. 133
"Why Chicago Feted Mrs. Savino" p. 143

IV. Assign the third writing experience

The Asian-American

I. Show the filmstrip on the Oriental Americans

II. Selection from America, The Melting Pot.

"A Man of Habit" p. 157

(Optional - play selections from Flower Drum Song)

III. Choose selections from Asian-American Authors

from Father and Glorious Descendant p. 16
"One Sunday in December" p. 101
"West Side Songs" p. 109
"Query" p. 131
"It Was a Warm Summer Day" p. 136

The Jew, a religious minority

I. Show filmstrip on the Jew

II. Selections in America, The Melting Pot

"Buying a Suit on the East Side" p. 47
"Angel Levine" p. 99

III. Selections in We, Too, Belong

"The Newly-Rich Goldsteins" p. 111
"For Two Cents Plain" p. 118

IV. Assign fourth writing experience.

The Chicano

I. Show filmstrips on the Mexican-American and the Puerto Ricans.

II. Selection in America, the Melting Pot

"Puerto Rican Paradise" p. 57

III. Selection in We, Too, Belong

"Under One Roof" p. 149

IV. Assign reading selections from Mexican-American Authors
Suggestions are

"Guitarreros" p. 51
"To an Old Woman" p. 93
"El Hoyo" p. 95
"Cecilia Rosas" p. 113
"The Purchase" p. 141
"The Immigrant Experience" p. 150

V. Assign fifth writing experience

VI. Give a final examination

Suggested Approaches and Teaching Aids

1. Course selections may seem in abundance. Choose reading material according to the materials you may have at hand. Selections from Houghton Mifflin's Multi-Ethnic Literature Series (Mexican-American Authors, Asian-American Authors, etc.) may be done by individual students or groups of students and presented to the class as oral reports or panel discussions. Some selections are short and may be made into transparencies.

2. Selections may be taught in any order.

3. You may wish to combine the Jewish selections with the European minorities.

4. Stress the positive aspects and contributions of the cultures discussed in the literature. Do not dwell on negative points.

5. Encourage students to examine their own cultural backgrounds as they study other cultures. A writing experience comparing an aspect of the student's cultural background to one of a culture that is being studied is suggested.

6. Eager students may wish to give oral reports on many of the various groups studied. Suggestions are given in the typed script in the filmstrip sets.

7. This week outline is suggested if all the groups listed will be used in the nine weeks.

Weeks 1 and 2	The American Indian
Weeks 3 and 4	The Black American
Weeks 5 and 6	The European Minorities
Weeks 7, 8 and 9	The Asian-American, The Jew, and The Chicano.

You may wish to use a third week on the Indians if When The Legends Die is used.

AMERICA AND THE AMERICANS

Phase 3-4

Course Description

America and the Americans explores America and its people as seen in its various art forms. The course is divided into four parts: The first emphasizes America's musical environment ranging from jazz to the Broadway musical; the second America's pictorial environment including art and photography. Architecture and the physical environment comprises the third; the fourth; America's major themes in literature as seen in the prose and poetry of contemporary American writers. You will read selections from Steinbeck's America and the Americans, The American Dream in Literature, and Dig USA. Many recordings, filmstrips, tapes, and films concerning American life and culture will be discussed. A course project will be required.

Achievement Level

The student should possess some insight into the culture and heritage of America. He should have an appreciation of trends in art, music, literature, and architecture.

Objectives

1. To intensify the student's awareness of his cultural environment
2. To expand the awareness of the student to the American Way of Life
3. To motivate the student to become more actively concerned about his cultural heritage

Chief Emphasis

America and the Americans focuses upon student discussion and evaluation of his physical, musical, pictorial, and literary environment.

Materials

1. Werner, The American Dream in Literature
2. Daigon & LaConte, Dig, USA
3. Various films and filmstrips on music, art, architecture, and culture.

Course Outline

Week 1

I. Introduce purpose, emphasis, and scope of course.

II. Allow students to group, select, and plan course projects due week 9. (see suggested approaches)

III. Discussion ' "This Generation"

   A. Dig, USA, "Section 1", pp. 8-24

   B. American Dream in Literature, "Prologue," pp. 3-11 and "America Defined," pp. 11-63.

IV. Assign America and The Americans to be read by Week 4.

V. Supplementary Materials

- A. filmstrip/record - Profile of Americans
- B. filmstrip/record - Steinbeck's America - parts 1 and 2

Week 2

I. Discussion - "The Family"

- A. Dig USA - "Section II", pp. 24-44
- B. American Dream - "The American and His Faith", pp. 63-107

II. Investigate and state elements of Jazz and Folk music

- A. filmstrip/record - Audio-Visual History of Jazz
- B. filmstrip/record - Audio-Visual History of Folk Music

III. Continue reading America and The Americans

Week 3

I. Discussion - "Life Styles"

- A. Dig USA, "Section III", pp. 44-62
- B. American Dream, "The American Belief in Brotherhood and Justice", pp. 107-157.

II. Investigate and state elements of Musical Comedy.

- A. filmstrip/record - American Musical Theater
- B. filmstrip/record - Oklahoma
- C. Record/book - American Musical Comedy

III. Continue reading America and The Americans

Week 4

I. Discussion - "A New Morality"

- A. Dig USA, "Section 4", pp. 62-74
- B. American Dream, "The American Purpose," pp. 157-212.

II. Investigate and state elements of Pop music

- A. filmstrip/record - Pop Music in the Twentieth Century

III. Discussion - America and The Americans

Week 5

I. Discussion - "Drugs"

A. Dig USA, "Section 5", pp. 74-90

B. American Dream, "The World Still Moves Our Way," pp. 212-223, and "Farewell Address," pp. 223-228.

II. Investigate and state elements of photography.

A. filmstrip/record - History of Photography

B. filmstrip/record - Understanding The Art of the Film

Week 6

I. Discussion - "Crime"

A. Dig USA, "Section 6," pp. 90-110

II. Investigate and state elements of art

A. filmstrip/record - Art in the United States

B. filmstrip - Let's Look At A Painting

Week 7

I. Discussion - "Dissent or Conformity?"

A. Dig USA, "Section 7," pp. 110 - 142

II. Investigate and state elements of home design and city planning

A. filmstrip/record - History of Architecture

B. filmstrip/record - Cities, USA

Week 8

I. Discussion - "Generation Gap"

A. Dig, USA, "Section 8," pp. 142 - 147

II. Organize presentations of course projects for Week 9.

Week 9

I. Exhibition and/or presentation of course projects.

II. Final exam.

Suggested Approaches and Teaching Aids

1. Throughout the semester have the student keep a notebook in which he collects photographs, advertisements, poetry, articles, etc., from printed sources. These collected items should be selected as a matter of personal choice. At the end of the semester, the student will create from these clippings a personal "magazine".

2. Topics for panel discussions as well as written and oral reports might include:

    A. Growing Up In America
    B. Marriage in America
    C. The Mind of the American Establishment
    D. American Dream of Success
    E. American Social Conscience
    F. American Political Life
    G. For a Better America
    H. Morality and Religion in America
    I. The American in Foreign Lands
    J. The Man of Integrity
    K. The Lonely American

3. Take field trips to view local examples of outstanding architectural achievements; to hear concerts and to see stage or film musicals; and to art museums.

4. Encourage students to try painting and drawing, taking photographs, composing music, and producing movies.

5. Use essays from Ashley Montague's The American Way of Life as introduction to various units in the course.

6. Topics for course projects might include:

    A. Photographic essay of South Bend, emphasizing people, places, and architecture found in the community.

    B. Design a house floor plan using all techniques of form and function.

    C. Present various examples of famous American painters.

    D. Maintain bulletin board containing material of current class discussion.

    E. Illustrate various musical forms used in American music.

    The subject and extent of the course project should be determined by the students involved and should reflect their interest. The groups should be small and no more than one group should present the same project.

STRUGGLE FOR JUSTICE

Phase 3-4

Course Description

People have constantly tried to achieve what they feel is just for their fellow citizens and for themselves, but they have been hindered frequently by the unjust acts of others. These acts have often been caused by class, racial, religious, sexual, and national differences. In this course the students will read and discuss works which concern peoples' efforts to attain justice in an often unjust world. The works such as Bernard Malamud's The Fixer or Richard Wright's Black Boy will represent such diverse groups as Jews, blacks, Indians, the common worker, and the clergy. In this course the students will be required to read extensively, and they will be expected to write a research paper and at least three minor papers (essay tests, themes, book reports). At the discretion of the instructor, group or individual oral reports may substitute for one or two minor writing assignments.

Achievement Level

The students should be reading at approximately the tenth or eleventh grade level or above. They should be interested in man's struggle for justice and should be willing to do extensive reading in this area. They will be expected to explore different points of view and to suspend judgement until all the evidence is in.

Objectives

1. To gain a better understanding of man's fight for justice
2. To make clear that injustice takes many forms, some very subtle
3. To encourage an interest in current problems in achieving justice
4. To emphasize that the struggle for justice is never ending and that every one of us is totally involved
5. To encourage a more humane outlook toward all people
6. To make the students aware that the phrase "equal justice for all" is more than just four words

Chief Emphases

The course will emphasize reading materials concerning the various forms of injustices which have occurred and are still plaguing man. Through class discussions of these materials, the student will be helped to see these injustices and wherever possible be able to better understand current social conditions which have resulted in our world problems.

Materials

Novels:

Malamud, The Fixer. The story of an unfortunate Jewish fixer in Czarist Russia who is the victim of irrational prejudices and arbitrary procedures of state officials when he is wrongly accused of ritual murder.

Steinbeck, The Grapes of Wrath. Relates the injustice and inhumanity faced by a family forced to move from the Oklahoma dust bowl during the Great Depression. This book relates well to current problems with poverty in general and farm workers in particular.

Drama:

Hansberry, A Raisin in the Sun. A black Chicago family struggles with the problems of living in and escaping from a ghetto.

Hauptman, The Weavers. Concerns economically deprived, unorganized workers who resolve to organize to attain minimum wages and better working conditions.

Miller, The Crucible. Uses the Salem witch trials to deal with many issues such as man's propensity to find scapegoats in times of social disorder; free man's endless fight against mass pressures to make him conform; the importance of the fifth amendment freedom from self-incrimination; prejudice resulting from intolerance, superstition, and ignorance; and the tenacity of such prejudice in the face of reason.

Wouk, The Caine Mutiny Court Martial. Illustrates aspects of military justice and is pertinent to the question of whether or not military justice is as righteous and effective as civil justice. The play can be compared to more contemporary precedent-setting cases such as the Nuremberg trials.

Short Stories:

Brooks, The Outnumbered. A collection of stories dealing with prejudice faced by Indians, foreign-born ethnic groups, and others.

Clarke, American Negro Short Stories. Authors include DuBois, McKay, Bontremps, Wright, Hughes, Petry, Baldwin, Jones, and others.

Poetry:

Adoff, I Am the Darker Brother. Modern poems by black Americans.

Bontemps, American Negro Poetry.

Biography:

Brown, Manchild in the Promised Land.
Malcolm X, The Autobiography of Malcolm X.
Wright, Black Boy
All three are about the lives of black males growing up in America. Wright and Malcolm X eventually achieved national prominence.

Other Nonfiction:

Allport, The Nature of Prejudice. A comprehensive study of the causes of prejudice, its various expressions, its impact on the individual and society, and how it might be reduced.

Hersey, The Algiers Motel Incident. Report of a personal investigation into the deaths of three black youths during the Detroit riot of 1967. Hersey raises key issues dealing with racism and the role of police in society, police brutality, and our entire system of justice.

Anthologies:

Chapman, Black Voices. Afro-American fiction, autobiography, poetry, and literary criticism.

Cook, Loban, Campbell, and Stauffer, The World Through Literature.

Inglis and Stewart, Adventures in World Literature

Films

From the Northern Regional Office in the Education Center:

Chicano A look at the Chicano movement as it relates especially to the West Coast. Whys and wherefores shown for need to change status quo. 23 min., color.

Denmark '43 In an experiment in historical imagination, a class of Danish students relive the story of a Danish coastal town which ferried Danish Jews to neutral Sweden during October of 1943. They discover for themselves in 1970 what the Jews and the people of Gilleleje discovered during those days--the fear, the suspense, the ingenuity and the courage that saved hundreds. 28 min., color.

Harvest of Shame The degradation and exploitation of millions of migratory workers in the U.S. is shown. Arguments for and against the use of these farm workers are given. 2 parts, 54 min., b & w.

Lament of the Reservation An uncompromising record of life on an Indian reservation--a life plagued by poverty, unemployment, hunger and infant mortality. Through its reporting on the misery of reservation life, this film reveals the sacrifices an Indian must make in order to live on the reservation and remain an Indian. 24 min., color.

Where Is Prejudice? Twelve college students of different races and faiths are candidly shown while participating in a week-long workshop to test their common denial that they are prejudiced. As frank discussion and questioning of one another continues, latent prejudices emerge. The participants are unable to cope with this revelation. 60 min., b & w.

From the South Bend Public Library:

Joshua Depicts the personal conflicts of a Negro boy who has always lived in Harlem, but has won an athletic scholarship to a Texas college. An encounter with a white boy in the park leads to a realization of the possibilities of a Negro-white partnership on terms of equality. 15 min., b & w.

Child of Darkness, Child of Light A dramatic documentary with stark, beautiful photography which shows living conditions in some Latin American slums, contrasting the lives of children who have and are being helped by the Foster Parents' Plan. 27 min., color.

How the West Was Won...And Honor Lost History, as it relates to the North American Indian, from the landing of Columbus in the New World, the signing of treaties by Washington and others in the name of the U.S.A. to the breaking of these treaties and the removal of the Indians to the West; the trail of Tears, in which one-fourth of the Cherokee nation died in a forced winter march to their new "home" in Oklahoma, the destruction of the buffalo, the emergence of the "Ghost Dance Religion," which promised rebirth of the Indian nations if only they had faith, but led instead to the "victory" of the U.S. Seventh Cavalry in the Battle of Wounded Knee where, it is said, Indian women fled as far as three miles before being shot and killed. Then the final wars, ending the defeat of Geronimo in 1886. Contemporary paintings, etchings, newspaper accounts, still photographs and original motion picture footage show the story. 25 min., color.

I Have a Dream A dramatic and fast-moving documentary, narrated by Charles Kuralt, this film tells of the life and tragic death of Dr. Martin Luther King, and of his theories of non-violence. 35 min., b & w.

I Am Joaquin Corky Gonzales' historical poem of the Chicano experience is dramatized in a film accented by the music of modern mariachi brass and ancient temple bells. LaRaza's odyssey unfolds in images of ageless pyramids, revolutionary murals and 20th. century photography. 20 min., color.

Israel: Story of the Jewish People Presents the epic history of one of the world's oldest people--and one of the newest nations. Jewish history from the time of the Patriarchs to the destruction of the Temple is told in animation by Philip Stapp. Dramatic documentary footage of the years between 1900 and 1948, and a colorful spectrum of present day conditions present an objective description of the progress and problems of Israel today. 30 min., color.

North From Mexico Cinematographically chronicles the drama of events and people in the borderlands of Mexico and the U.S. The film reveals the racism, misunderstandings, and distortions of reality that have long victimized this second largest of America's minority groups. 10 min., color.

Voice of La Raza This is the voice of "LaRaza" speaking today from the barrios of East Los Angeles, East Harlem, and New Mexico where this cinema verite film, starring Anthony Quinn, was shot. Centers around the problems in job discrimination faced by Spanish surnamed Americans; it also embraces social and cultural issues. 54 min., color

With Liberty and Justice for All A dramatization of the growth of social justice as illustrated by famous decisions of the Supreme Court, especially in relation to the Bill of Rights and amendments to the Constitution. 60 min., b & w.

From both the Northern Regional Office and the library:

Boundary Lines A plea for tolerance and the breaking down of all types of barriers between people. This animated film illustrates in many ways how "a line may be many things" and "a line is only an idea." 10 min., color.

Picture in Your Mind Commissioned by the UN Film Board as a follow-up to Boundary Lines, this film explores the nature of bigotry in greater detail. The first half shows the origins of prejudice, while the second half asks the viewer to examine his own mind for a false mental picture of the other man. 16 min., color.

Course Outline

It should be noted that an unjust act has both a perpetrator and a victim. The material studied can be grouped according to perpetrators, i.e. "the law" in The Fixer, The Grapes of Wrath, The Caine Mutiny Court Martial, and The Algiers Motel Incident; "the extablishment" in The Weavers, The Grapes of Wrath, Malcom X, Manchild, Black Boy, and A Raisin in the Sun; the church in The Crucible; the civil government in Thomas Becket-- or the material can be grouped according to victims, i.e. Jews, blacks, poor unskilled laborers, immigrants, women, Catholics, etc. Consequently there is no "best" way to organize this course. The following outline is merely a suggestion. An important goal is to impress upon students the fact that there is a wide range of both perpetrators and victims of injustice; the course is more than one on race relations.

Weeks 1, 2, and 3

I. Because most of the wealth and power in America rests with white people, it might be well to begin with The Grapes of Wrath to show that injustice can occur within a single racial and national group, and to show that an ordinary, proud, hard-working, honest, white, middle-class family can lose its economic position and consequently suffer vicious abuse at the hands of institutions it once defended.

II. Class discussions and composition assignments could deal with the reasons for the mass migration to California, the unwritten laws developed by the migrants, ways in which the migrants were exploited, ways the migrants resisted exploitation and their relative effectiveness, the proper role of government in times of widespread deprivation, and the loss of human dignity as the result of oppression.

III. Several ongoing issues relate to The Grapes of Wrath: public welfare, the organization of farm workers, the role of police in society, hunger and malnutrition among poor people, the migration of unskilled labor from the South, unemployment, strikes, the problem of substandard housing, etc.

IV. The Weavers ties in closely with The Grapes of Wrath.

V. The research paper should be assigned by the end of this unit.

Weeks 4, 5, and 6

I. Injustice is always with us, but the injustice of racism has been a particularly tenacious problem for Americans. Consequently the material dealing with the struggle of black Americans for justice in their native land is of top priority for this course. The major work for this unit will be Black Boy, The Autobiography of Malcolm X, or Manchild in the Promised Land. Since these three deal with young black men, A Raisin in the Sun commends itself by portraying conflicts between the tight moral integrity of the archetypal black woman (collectively and individually Mama, Beneatha, and Ruth) and the black man (Walter) tempted by the super cool ethics of street survival ("take or be tooken").

II. Topics for class discussion and composition assignments might include the implications for all Americans of the basic conclusion in 1968 of the Riot Commission that "Our nation is moving toward two societies, one black, one white--separate and unequal." Ghetto life in general should be discussed; the unemployment, violence, hostility toward police, police brutality, inferior schools, drug traffic and other vice, family structure, ethics of the ghetto, reform schools and prisons, etc.

III. Again, many ongoing issues relate directly to this unit: equality of opportunity legislation relevant to jobs and housing, school desegregation problems, blacks in politics, the flight of white middle-class families to the suberbs, etc.

Weeks 7, 8, and 9

Two considerations influence the direction the course takes at this point: 1) materials available in the school, and 2) interests of the students in the class. One might choose to study religious injustice using The Fixer and/or Thomas Becket. The Algiers Motel Incident, The Crucible, and The Caine Mutiny Court Martial are other works dealing with injustice that might be taken up. If appropriate materials are available, a unit focusing on the problems of injustice faced by Indians, women, or some other group might be productive. The important point is that students understand that the problem of injustice is not simple to analyze nor easy to solve.

Suggested Approaches and Teaching Aids

1. The themes should relate to the course material: for instance, theme 1 could be written on "Ways the Joads Were Exploited and How They Resisted".
2. In discussing religious justice, the teacher might read selections from Bernadette Devlin's The Price of My Soul. The student could read this and report on it if the former suggestion is not used.
3. The book reports should relate to the material in the course. They might serve as the basis for an oral report or a panel discussion.
4. The two books American Negro Short Stories and American Negro Poetry could be read and reported on individually by the students.
5. To make the course more current, the students could be required to bring in articles dealing with any form of a struggle for justice. They might also write reactions to the articles.
6. To show the Polish struggle for justice, the teacher may use Polish Writing Today, edited by Celina Wieniewska. This book may be used in a unit about ethnic groups as well as in a unit on religious justice or one on social justice.
7. Allport's The Nature of Prejudice is a valuable resource for teacher or student.

CONCEPT OF THE HERO

Phase 3-4

Course Description

The "hero" takes many different forms in literature. The Concept of Hero is designed to provide the student with exciting, adventurous and thought provoking reading, while at the same time making him aware of the characteristics that make up a true hero.

The heroes have been selected from different periods of history. From ancient Greece, The Odyssey by Homer has been chosen. Shane, by Jack Schaefer, represents the "Western Era" while PT 109 and The Guns of Navarone deal with wartime adventure. Champions in the Civil Rights movement will be represented by W.E.B. Cubois, Martin Luther King, Jr. and others. Depicting the superhuman hero will be James Bond in On Her Majesty's Secret Service. Finally, representing the anti-hero is J.D. Salinger's Catcher In the Rye.

The student will be required to read these assigned works and write short comparisons on the different types of heroic characters.

Achievement Level

The student should be reading on at least the tenth or eleventh grade level. He should enjoy discussion and comparison of books and their characters.

Objectives

1. To gain a deeper understanding of character traits in relation to plot
2. To help the student become more skilled in comparison and contrast writing and discussion
3. To better understand the "hero" and the many different forms he takes
4. To understand the "anti-hero" and his role in literature
5. To provide the student with fast moving, adventurous reading which he should enjoy

Chief Emphases

The course will introduce the"Hero" to the student through literature as well as through history. The "Heros" will progress from ancient Greece to the sophisticated heroes of the present.

Materials

Homer's The Odyssey - W.H.D. Rouse
American Negro Poetry - Arna Bontemps, Ed.
Black Hero Teaching Guide, The - Prepared by Eugene Cain
Catcher in the Rye - J.D. Salinger
Guns of Navarrone - Alister MacLean
On Her Majesty's Secret Service - Ian Fleming
P.T. 109 - Donovan
Shane - Jack Schaefer
Striving - Marjorie B. Smiley and Charles G. Spiegler

Filmstrips

Harlem Rennaisance, The
Mythology Is Alive and Well
W.E.B. DuBois

Films

Black History: Lost, Strayed and Forgotten
The Odyssey (3 parts)

Course Outline

Weeks 1 and 2

I. Show the filmstrip Mythology is Alive and Well as an introduction to Ancient Greece and the *Odyssey*.
II. Read the *Odyssey*.
III. Show film on The Odyssey.

Week 3

I. Read *Shane*
II. Write a paper of comparison and contrast.

Weeks 4 and 5

I. Read either *P.T. 109* or *Guns of Navarrone*.
II. Write paper.

Weeks 6 and 7

I. Use the *Black Hero Teaching Guide*.
II. Read *Striving*
III. Read from *American Negro Poetry*.
IV. Show AV material.

Weeks 8 and 9

I. Read either *On Her Majesty's Secret Service* or *Catcher in the Rye*.
II. Write a long theme of comparison.

Suggested Approaches

I. Encourage students to read other literature on heroes.
II. Read only the significant portions of the *Odyssey*.
III. Be aware of other AV materials that are available.

MAN'S SEARCH FOR IDENTITY

Phase 3-4

Course Description

Young people are continually faced with questions, both personal and philosophical; yet they seldom receive acceptable answers. One way that they can discover answers is through reading about people of their own age. In "Man's Search for Identity." the student will study literature which revolves around such questions as "Who Am I and What Is My Place in this World?" and "How Can I Adjust to an Adult World?" In addition to reading such books as Siddhartha and The Learning Tree, the students will discuss and write about the topics.

Achievement Level

The students should be reading at or above the tenth grade level. They should also be willing to look at themselves and be willing to read and discuss literature which discusses young people's ideas and problems.

Objectives

1. To help the student develop deeper insight into himself and others
2. To allow him to read about and discuss problems which are relevant to him as a young person

Chief Emphasis

The course will emphasize the questions which are relevant to young people through materials dealing with the questions. It will also emphasize introspection by each student.

Materials

Barrows, Contemporary American Drama
Hesse, Siddhartha
Heston, The Search for Self
Hoopes, Who Am I
McCullers, The Heart Is a Lonely Hunter
Parks, The Learning Tree
Six Great Modern Plays
Turgenev, Fathers and Sons

Course Outline

Weeks 1, 2, and 3 - Rejection of the Old Values and the Establishment of the New

I. Choose from the following readings:

   A. Fathers and Sons

   B. "The Highest Tree" - Contemporary American Drama

   C. Who Am I?

1. "What's Happening Baby?" p. 155
2. "These Are Three of the Alienated" p. 165

D. The Search for Self

1. "The Reservoir" p. 11
2. "Salvation" - p. 31
3. "Claudine's Book" p. 57
4. "Out of Order" p. 79

II. Assign at least two writing experiences.

Weeks 4, 5 and 6 A Search for One's Place

I. Choose from the following reading selections:

A. Siddhartha

B. The Heart Is a Lonely Hunter

C. Who Am I?

1. "Who Am I?" p. 3
2. "My Own Private View of Myself" p. 218

D. The Search for Self

1. "Awakening" p. 3
2. "My Childhood" p. 25
3. "The Bomb" p. 35
4. "Queer" p. 127
5. Selected poems

II. Assign at least two writing experiences.

Weeks 7, 8 and 9 - Facing Reality

I. Choose from the following reading selections:

A. The Learning Tree

B. "All My Sons" - Six Great Modern Plays

C. The Search for Self

1. "A Precocious Autobiography" p. 109
2. "The Language of Men p. 139

II. Assign at least one writing experience.

III. Give a final examination.

Suggested Approaches

1. The writing assignments should be based on or related to the works being read or the topics being discussed.
2. Supplementary poems dealing with the topics and written by members of minority groups may be found in Here I Am!, edited by Virginia Olsen Baron and published by Bantam.
3. Using several kinds of genre in the reading assignments is encouraged.

ILLUSION VS. REALITY

Phase 3-4

Course Description

This course examines American and universal myths and ideals through literature and through observation of life to determine which are worthy of keeping and which may be destructive of our higher goals. The value of illusion is pointed out in certain works, especially when that illusion serves as a goal and not an escape from reality. Through reading, writing and discussion about this theme, students may come to some conclusions about their own role in society--that the quality of human life might never be improved unless someone dares to "dream the impossible dream." And they may also come to see the danger of empty dreams as sorry substitutes for action.

Achievement Level

Students should be above average in reading level. They should be willing to discuss controversial issues freely.

Objectives

1. To develop sensitivity to authors' theme, tone, and point of view
2. To encourage reading not only for enjoyment but for intellectual growth and understanding of others' problems
3. To provide an atmosphere in which students are encouraged to express their views, based on reading and observation
4. To acquaint students with the values of different ethnic and social groups and to sensitize them to these groups' expressions of their innermost dreams
5. To improve each student's writing techniques

Chief Emphases

The chief emphasis will be on learning about life through the universality of literature and setting one's own goals with the right balance of illusion and reality.

Materials

Filmstrips: Harlem Renaissance
Concept of the Hero
The American Dream in the Great Gatsby

Books: Man of La Mancha
The Glass Menagerie
The Great Gatsby
All My Sons
Alice in Wonderland

Students choose one of the following for individual reading:

Siddhartha
The Winter of Our Discontent
Arms and the Man

The Jungle
Grapes of Wrath
Cry the Beloved Country

Course Outline

Week 1

I. Have class think of synonyms for Illusion (dreams, goals, hope, myth, imagination) and discuss the connotation of each: then synonyms for reality (truth, facts, etc.) Discuss people who are considered dreamers, realists; consider phrases in our language which degrade non-realistic thinking (pie in the sky, down to earth, head in the sand, off in a cloud, in an ivory tower, and others).

II. Consider man's psychological need to have illusions, masks. Mention the value of hypocrisy in society, the euphemisms we use to hide reality, the stereotypes in life which blind us to reality. Mention the search for an image in personal, political, and corporate life.

III. Read from The Quintessence of Ibsenism (pp. 23-47), Bernard Shaw's theory of realists, idealists, and philistines (The realist is the one who is unhappy with the established order and admits it; idealists are unhappy but have convinced themselves that they are happy; therefore they are horrified when the realist admits the truth and tears away the mask. The Philistines are oblivious to the problem and dismiss the realist as a harmless fanatic.

IV. Quote Robert Kennedy and Dr. Martin Luther King on dreams. Have students watch TV for evidence of cliches and stereotypes which get in the way of reality. Have them watch for examples of man's need for illusions in the newspaper and magazines.

V. Students may bring in mounted color pictures to illustrate illusion and reality.

Week 2

I. Lecture briefly on the types of heroes found in literature with examples of each. Discuss what students think constitutes heroism today.

II. Students may choose some real-life hero and portray him/her for the class. Costumes and props add interest. Class may guess who is being depicted.

III. Read Man of LaMancha in class, taking notes of several passages which set the theme. Discuss such paradoxical statements as "Facts are the enemy of truth."

Week 3

I. Read "The Glass Menagerie" and discuss each character's illusions.

II. Write a paper on some truth learned so far about the role of illusion.

Weeks 4 and 5

I. Discuss the American Dream. Bring out the mood of the 20's, Fitzgerald's life and fascination with the rich.

II. Study The Great Gatsby, paying special attention to Fitzgerald's style of writing. Note memorable phrases.

III. Use filmstrip to sum up the theme of Gatsby.

IV. Use words in Gatsby as vocabulary study.

Week 6

I. Discuss the pursuit of happiness, ideas of utopia, what causes frustration--in 20's, in 30's, and now?

II. Read poem "A Dream Deferred" by Langston Hughes, to lead into poetry unit. Reproduce poems dealing with aspects of the theme and discuss.

III. Show filmstrip Harlem Renaissance and continue on Negro poetry.

IV. Have students write their own lines for Langston Hughes' poem, "Hold Fast to Dreams." Use other poetry-writing gimmicks to get students to thinking of their own metaphors.

V. Have students choose books for individual reading. Have conference with each student about his/her choice. They should begin book early in 6th. week, and book should be completed by 9th. week.

Week 7

I. Study the press and TV as interpreters of current reality.

II. Clip and mount examples of the press being a social conscience. Have students bring these in and discuss. Use examples from the past.

III. Discuss some of the issues on which differing views of reality are evident. What determines one's views?

IV. Have students consider varying views of reality in their books. They should continue to read each day and take notes.

Week 8

I. Read "All My Sons" in class and discuss.

II. Continue reading individual books in preparation for oral or written presentations.

Week 9

I. Discussion and presentation of individual book reports.

II. Review material covered in the course. Final exam.

III. Discuss behavioral goals as time permits.

Suggested Approaches and Teaching Aids

1. Certainly Alice in Wonderland is a classic example of a world of illusion. Portions of it might be read wherever it can be fit in. For instance, reality changes from sentence to sentence:

   "Could the knave swim? Certainly not, being made of cardboard."
   "The lizard had to write with his finger."
   "The mouse couldn't speak English"

   Reality changes with one's perspective: the pigeon thinks Alice is a serpent, three inches "is a wretched height." or "I don't know of any cats that grin." "You don't know much." "I wish you wouldn't keep vanishing so suddenly."

2. The utopia theme works well in this course if it is not being offered in another course. Work in the Camelot myth and its present day implications, B. F. Skinner's works, including Walden Two, as well as Brave New World, 1984, and More's Utopia might be studied.

3. The instructor might elaborate on the theme of the concept of a hero more if that theme is not included as a course being taught in the school.

4. More could be done with the role of language in creating illusion, especially if this is not dealt with in another English elective. SeMANtics, a kit produced by Cencept Media, 1500 Adams Ave., Costa Mesa, Calif., 92626, is excellent. Also helpful would be the Language of Man series from McDougal-Littell.

5. The short story "Araby" by James Joyce is especially appropriate for use in the course, perhaps as a basis for a writing assignment.

GREEK MYTHOLOGY II

Phase 3-4

Course Description

In this course the student will study the fascinating world of Greek mythology. The first part will be spent studying Greek Mythology as speculative imagination, as ritual, as history, and as literature. The second part will include shorter units; one on the Arthurian legends, another on American Negro folklore, and a third on the American legendary hero. Several texts will be used including Hamilton's Mythology, Oedipus Rex, selections from Morte d' Arthur and Heroes of the American West. Three writing experiences will be required -- each directly related to the reading.

Achievement Level

The student should be reading well above the eleventh grade level. He should be sufficiently disciplined to be able to do independent work and should have a real interest in the subject matter.

Objectives

1. To present Greek myths as part of our cultural heritage
2. To develop the ability to interpret and appreciate an especially creative body of literature
3. To realize that our language is full of terms derived from these legends and myths and that literature and all phases of life contain countless allusions and references to these tales
4. To provide writing, speaking, and listening experiences which are directly related to the reading material

Chief Emphases

The chief emphasis in this course will be on the appreciation of the Greek myths as a body of knowledge intrinsically worthwhile, yet additionally valuable because they comprise such a large part of our cultural heritage.

Materials

Adventures in World Literature, Revised Edition
Hamilton, Mythology
Rouse, Gods, Heroes, and Men of Ancient Greece (optional)
Sophocles, Oedipus Rex

Course Outline

Week 1

I. Introduction to Greek Mythology: Myth as Speculative Imagination

"Mythology of the Greeks" pp. 13-23
"The Greek Gods" pp. 24-43 — Hamilton
"The Roman Gods" pp. 43-46 — Mythology
"How the World and Mankind were Created" pp. 63-74

Week 2

I. Myth and Ritual

"The Two Great Gods of Earth" pp. 47-62
"Flower Myths" pp. 85-91

Hamilton
Mythology

Weeks 3 and 4

I. The Mythic Hero

"Perseus" pp. 141-148
"Theseus" pp. 149-158
"Hercules" pp. 159-172
"The Quest of the Golden Fleece" pp. 117-130

Hamilton
Mythology

II. Theme 1

Weeks 5, 6 and 7

I. Myth and History

"The Trojan War" pp. 178-192
"The Fall of Troy" pp. 193-201
"Adventures of Aeneas" pp. 220-235
"The House of Atreus" pp. 236-253
"The Royal House of Thebes" pp. 254-267
"The Adventures of Odysseus" pp. 202-219
"The Odyssey" pp. 913-921 *Adventures in World Literature*

Hamilton
Mythology

II. Encyclopedia Britannica films on *The Odyssey*

III. Assign a Greek tragedy as outside reading. Reports due Friday of week 8.

IV. Theme 2

Week 8

I. Myth and Literature

"Cupid and Psyche" pp. 92-100
"Pyrmus and Thisbe" pp. 101-103
"Orpheus and Eurydics" pp. 103-106
"Pygmalion and Galatea" pp. 108-110
"Baucis and Philemon" pp. 111-113
"Phaeton" pp. 131-134
"Pegasus and Bellerophan" pp. 134-139
"Daedalus" pp. 139-140
"Midas" pp. 278-279

Hamilton
Mythology

II. Theme 3

III. Book reports due Friday

Week 9

I. Sophocles, Oedipus the King

II. Encyclopaedia Britannica films on Oedipus the King

III. Final Exam.

Suggested Approaches and Teaching Aids

1. In weeks 3 and 4, a possible theme topic could be, "Does the Greek hero really have free will or is he merely a pawn in the hands of the gods?"

2. In weeks 5, 6, and 7, a discussion of the eipc, its definition, its characteristics, the famous world epics, and a distinction between folk and literary epics should preceed the study of excerpts from the Aeneid and the Odyssey.

3. In weeks 5 and 6, an outside reading assignment should be made. The students may read any Greek tragedy, except Oedipus Rex, and should be prepared to report on it orally at the end of week 8.

4. In week 8, a short theme should be written on a topic closely related to Myth and Literature. Possible topics could be: "He who is too brave is foolish"; "The Greeks knew there is a mixture of good and bad in most people"; "Love and suspicion cannot live in the same house".

Supplementary Materials

Indiana University Unit, "Classical Mythology for Talented Students"

South Bend Community School Corporation A.V. Catalogue

The Odyssey, Encyclopaedia Britannica films
Oedipus Rex, Encyclopaedia Britannica films

Washington High School Media Center

Greek Mythology--filmstrips and records
Myths and Legends of Ancient Greece--filmstrips and records
Mythology is Alive and Well--filmstrips and records
Myths--the Timeless Tales--filmstrips and records

CALL OF THE SEA

Phase 3-4

Course Description

The human race lives on only one fifth of the world's surface. The rest is ocean. The literature of man's relations with the sea is very much a part of the life of the world. History, drama, adventure, war, poetry, all have a place at sea. The call of the sea in literature will study man, nature, and the sea as seen by such authors as Thor Heyerdahl, Richard Henry Dana Jr., Ernest Hemingway, Herman Melville, John Paul Jones, and Charles Nordhoff and James Norman Hall.

Achievement Level

The student should be reading at an average tenth grade level. An interest in the sea or curiosity about the appeal of the sea is desirable but not a requirement.

Objectives

1. To acquaint the student with man's literature of the sea
2. To provide a variety of viewpoints for analysis of sea literature
3. To use sea literature as a thematic approach to a phase-elective course
4. To use written and oral exercises to understand and analize a specialized form of literature

Chief Emphasis

The chief emphasis of the course is exploring sea literature. Since a variety of authors and works are considered, significant comparisons of plots, themes, characterization, and artistic value of the works may be made.

Materials

Kon-Tiki, Thor Heyerdahl
Two Years Before The Mast, Richard Henry Dana, Jr.
Moby Dick, Herman Melville
PT-109, Robert Donovan
The Old Man and The Sea, Ernest Hemingway
"The Battle of Flamborough Head," John Paul Jones
The Hurricane, Nordhoff and Hall

Motion Pictures:
"Caine Mutiny"
"Victory at Sea"

Poetry may be selected from a number of anthologies available.

Course Outline

Week 1

I. Assign first major work to be covered - Kon-Tiki.
  A. Chronological approach to the sea using rafts.
  B. The Heyerdahl theory of migration of peoples to other parts of the globe.
  C. Sea ecology studied first hand.

II. Assign 9 week project due at the start of the ninth week.
  A. May be a review of a book on the sea but not read in class.
  B. May be a research project about the sea or sea related values.
  C. Construction of a model of some vessel, ship, or raft with a report, oral or written, to explain its value to the course.

Weeks 2 and 3

I. Finish the first major work with quizzes, discussion and testing.

II. Use any films available.

Weeks 4, 5 and 6

I. Read shorter selections from longer works and use poetry of the sea which may be available.
  A. Continue the chronological approach with the age of sail.
  B. Read selected chapters of Two Years Before the Mast by Dana.
  C. Read "The Battle of Flamborough Head" by John Paul Jones.
  D. Read the conclusion to Moby Dick by Melville.

II. The emphasis of this section is on the age of "iron men and wooden ships" which should lead into some discussion of:
  A. Elements of style of authors.
  B. Themes of the works.
  C. The sailors who manned the ships.
  D. Justice at sea.
  E. The perils of sea service.
  F. The history and tradition of the world's navies.

Weeks 7 and 8

I. Assign and read PT-109 by Robert Donovan.
  A. The chronology of powered ships to complete craft used to the present day.
  B. Introduce modern day war and war vessels.
  C. Conclude that it is still man and his courage that meet the call of the sea.

II. Use films on modern war, navy, or dramatic use of sea themes.
  A. "Victory at Sea" available from the Library.
  B. "Caine Mutiny" available on a rental basis.

Week 9

I. Conclude the 9 weeks project with the presentations in class of oral reports and construction projects.

II. Finish the last read novel with tests appropriate.

Suggested Approaches and Teaching Aids

I. There are numerous books on the sea which may be substituted for the major works listed here.

II. Scrap books or bulletin boards could use newspaper clippings, travel brochures, and magazine articles on the sea.

III. Close scrutiny of the TV schedules may give some sea films broadcast during the time for the course that could be used for discussions.

IV. Art prints of sea scenes could be used for bulletin boards.

V. Sea and sailing museums could be used for reports and places for interested students to try to visit on their summer vacations.

VI. Various thematic approaches could be used for the course:
   A. Man against nature or man
   B. Courage in the face of danger
   C. War
   D. Literary value of the writing

VII. Contact with local navy offices to get materials on the sea.

VIII. Order films from public library film service and from the Indiana libraries cooperating in free loans.

IX. Loans of films from port cities and national film services with catalogs listed at the public library.

SCIENCE FICTION

Phase 3-4

Course Description

This course is intended for the student who will be the imaginative citizen of tomorrow as well as for the student who is a science fiction fan. The literature to be studied will explore the scientific, social, and political concepts of the world of the future and the trends in today's society which might lead to these worlds.

Achievement Level

The student should be reading at or above 10th. grade level; however, those reading at a lower level may be able to do satisfactory work because of high interest in the subject matter. The student should be willing to read extensively.

Objectives

1. To aid the student in realizing that literature can be an enjoyable experience
2. To develop an analytical attitude towards social and political trends in modern society
3. To develop an insight into basic characteristics of mankind

Chief Emphasis

The course will emphasize both the pleasure derived from reading science fiction literature and the application of new ideas to today's world.

Materials

Records:

1. Burgess Meredith Reads Ray Bradbury - "Marionettes, Inc.", and "There Will Come Soft Rains" - Listening Library
2. War of the Worlds and Time Machine - Listening Library

Movies:

1. "Omega", South Bend Public Library; to be used with Childhood's End by Clarke.
2. "Ersatz", South Bend Public Library; to be used with Brave New World by Huxley
3. Number 00173, South Bend Public Library; to be used with Anthem by Ayn Rand.

The monthly rental schedule from the library occasionally offers appropriate films.

Books:

1. Themes in Science Fiction, Leo P. Kelley, ed.
2. Bradbury, The Martian Chronicles
3. Clarke, Childhood's End
4. Rand, Anthem
5. Wells, War of the Worlds
6. C. S. Lewis, Out of the Silent Planet

7. Huxley, Brave New World

8. Asimov, Pebble In the Sky

9. Bradbury, Fahrenheit 451

10. Miller, Canticle for Leibowitz

Course Outline

Weeks 1 and 2

1. Introduce field of science fiction literature: history of science fiction writing, ideas suggested by science fiction writers which have become reality, themes treated by science fiction writers which are relevant to today's problems. ("Voice" magazine, Feb. 7, 1972; Literary Cavalcade, Dec., 1972, Nov. 1972)

2. Make a writing assignment: Ask yourself, "What would happen if....?" Teacher should supply a choice of three or four situations from the future.

3. Introduce Ray Bradbury's Martian Chronicles. Briefly review life and works of Bradbury.

4. Bradbury deals with American problems such as inequality of races, ecology, materialism, war, and censorship. He uses such literary techniques as satire, paradox, imagery, and symbolism. These themes and literary devices can be used in class discussion and in themes.

Weeks 3 and 4

Themes in Science Fiction, Leo P. Kelley, ed.
Discussion and/or theme topics

1. Units I and VII "Tomorrow" and "Day After Tomorrow": How will the future be affected by actions taken by men today?

2. Unit II "Outer Space": What emotions are experienced by men who explore the unknown?

3. Unit III "Human and Other Beings": Just how important is man in the vast scheme of things?

4. Unit IV "Somewhere/Somewhen": If time travel were possible, how would life be changed?

5. Unit V "Special Talents": How do unique talents of an individual affect his relationship with other human beings?

6. Unit VI "Machineries and Mechanisms": In stories of monsters, Martians, and machines what does the author criticize in man?

Weeks 5 and 6
Childhood's End, Arthur C. Clarke

1. Review life and scientific achievements of Arthur Clarke (author of 2001 Space Odyssey)
2. Assign vocabulary study
3. Explain time element in Prologue and Part I
4. Assign reports on such topics as Buddhism, UFO's, parapsychology, and Einstein's clock paradox.
5. Assign group discussions - suggested topics: The Overlords (physical attributes, characteristics, etc.) devil and fear theme, two theories of evolution, two Utopian societies.
6. Assign themes - suggested topics: devices and techniques used by Overlords to conquer Earth and man; qualities of human beings which allowed their evolution into the Overmind. In addition, there are many thought-provoking statements throughout the book which afford excellent material for short papers by the students.

Week 7
Anthem, Ayn Rand

1. Review life and objectivist philosophy of Ayn Rand.
2. Assign whole book to be read in two or three days. Have students note carefully the meaning of the word "we". Point out characteristics of style in which the book is written.
3. Two sections lend themselves to role playing - Equality's presentation of his light to the Council of Scholars and Equality and Liberty's discovery of the house. The latter is an excellent topic to use as written material to demonstrate point of view.
4. Suggested discussion or theme topics:
    a. Characteristics of collectivism and egoism revealed in the book.
    b. Evidences of collectivism in modern American society.
    c. The extent to which the individual suffers in a society of conformists.
    d. Comparison of Equality with Jan in Childhood's End.

Week 8 and 9

Fahrenheit 451, Ray Bradbury

1. Assign whole book to be read in three days.
2. Assign vocabulary study.
3. Read and discuss the book with these questions in mind: (group discussions are effective)
    a. Why is Montaz at war with himself?

b. What effect does the Big War have on the lives of the people ? Why?

c. What were the influences that caused the change in Montaz?

d. Why do certain characters value books so highly?

e. Is it happiness that everyone is seeking from life? If so, what kind of happiness?

f. In any organization or society, how much difference do you allow under the name of tolerance or democracy before you have to destroy the difference?

4. Point out and explain the meaning and the importance of the many literary and Biblical quotations in the book. (see English Journal, Feb., 1970)

Alternate books

Pebble In the Sky, Isaac Asimov

1. Review life of Isaac Asimov - his scientific and literary achievements.

2. Read in class and explain carefully the first few pages of the book. This book changes from one setting to another often, and students sometimes find this confusing.

3. Explain carefully the historical analogies, i.e. the Roman Empire's problems with the Jews in the first century A.D.

4. Suggested discussion or theme topics

   a. Prejudice

   b. Brotherhood vs. brotherhood

   c. Euthanasia

   d. Dangers and advantages of Synapsifier.

   e. "Before I am an Earthman, I am a man." Schwartz

Out of the Silent Planet, C. S. Lewis

1. Introduce C. S. Lewis and his views of science fiction using his poem, "An Expostulation".

2. Suggested techniques and topics for discussion

   Chapter 1 - point out suspicious circumstances
   Chapter 9 - role playing: meeting of two alien creatures; description of hman through eyes of hross.
   Chapter 17-What story would Ransom have told Oyarsa?

3. Suggested topics for themes:

   a. Compare values of the inhabitants of Earth and the inhabitants of Malacandra.

b. Could man live in a world like Malacandra?

c. If Earth had an Oyarsa, what changes would take place?

Suggested Techniques

1. Use vocabulary study with each book.
2. Give short reading quizzes often.
3. Available books may be used in any sequence; however, it is best to start with one of the easier or less complicated books such as Martian Chronicles or Fahrenheit 451.
4. Short writing assignments should be given as often as possible. Some of these may be evaluated by the students themselves. Major writing assignments should be given at the completion of each book.

Articles dealing with science fiction:

1. Madsen, Alan "That Starlit Corridor" English Journal, Sept. 1964
2. Sullivan, Anita T. "Ray Bradbury and Fantasy" English Journal Dec., 1972
3. Grimsley, Juliet "The Martian Chronicles: A Provocative Study" English Journal, Dec., 1970
4. Teacher's Guide, Science Fiction (The Martian Chronicles) Bantam Books

WHO DUN IT? FROM POE TO FLEMING

Phase 3-5

Course Description

The general purpose of this course is to provide students with another alternative in the selective program. The course concentrates on reading detective and mystery stories.

Objectives

1. To give genuine pleasure in reading
2. To use a popular literary form to determine the cause of its appeal
3. To provide an analytical prospective in viewing the reality of man's criminal tendencies
4. (Since this genre of literature is considered escapist in nature) To provide a safe reader position from which to view the foibles of the world
5. To provide a history of detective and mystery literature and determine what it says about the people who read them

Part One: Earliest Efforts: Poe and Doyle (Approximately three weeks)

Students read the early detective stories of Poe and Doyle. From these come the first two super-sleuths: Dupin and Poe. In them students will become aware of a logical application of scientific inquiry.

Specific Works: Poe's "Mystery of the Murder of Marie Roget," "Murders in the Rue Morgue," and "The Perloined Letter. Doyle's possibilities are endless but the most successful seem to be: "A Study in Scarlet," "Sign of the Four" (both come in one book), and "Hound of the Baskervilles."

Resources of Special Merit: Chapter Four of Daniel Hoffman's Poe Poe Poe Poe... The first three essays in the Mystery and Detection Annual 1972; essay by Robert Lawndes, "The Contributions of Edgar Allen Poe," and the essay by J.R. Christopher "Poe and the Tradition of the Detective Story" (both are found in Francis Nevin's The Mystery Writers Art: The works of Doyle are included in the bibliography.)

Possible Activities:

1. Paper on a comparison of Dupin and Holmes
2. Personal encounter paper which attempts to capsulize either or both sleuths
3. Begin classroom ploys applying the principles of investigation of Dupin and Holmes
4. Paper in which the student creates his own detective
5. Paper in which student has Dupin and Holmes confront each other
6. Simple book quizzes

Part Two: Imitators, Prodigies, and Experimenters (Approximately three weeks)

With Poe, Doyle, and even Charles Dickens the mystery story has the popularity that it maintains even today. Imitation and change occur in the genre as the detective and mystery story become universal.

Specific Works: (Period from 1890 to 1946) so the choices are endless. Some suggestions: Rhinehart's Circular Staircase (or anything else she has written);

anything by Dorothy Sayers; Josephine Tey's Singing Sands; any of the Ellery Queen works; Alfred Hitchcock's works, especially Psycho; Nero Wolfe's efforts, The Father Brown Tales of G. K. Chesterton; and of Agatha Christie - anything but especially And Then There Were None; Julie Siminon any of the Margret tales.

Resources of Special Merit: Julian Siminon's Mortal Consequences will provide much analysis for this section; if Queen is chosen, the Nevins book has two essays that will help; Snobbery With Violence contains much on these authors especially on Agatha Christie; Alma Murch's work on The Development of the Detective Novel is mandatory.

Possible Activities

1. Continuation of student ploys
2. Student analysis of the readers of a particular author of detective stories
3. Comparison of detectives of two of the authors - Ellery Queen and Father Brown
4. Possible student mystery
5. Give students a skeleton crime and let them write a story around a few given facts.
6. Simple book quizzes

Part Three: The Cold War Affects: License to Kill

Following WWII the genre changes and world politics plays an enormous role in this particular literature. Organized crime and spies become common subject matter.

Possible Specific Works: John Le Carre's Looking Glass War or The Spy Who Came in From the Cold; Ian Fleming's works especially Goldfinger, Doctor No, and From Russia With Love; The Mechanic, and the current work, Day of the Jackel.

Resources of Special Merit: Last chapter of Symon's book, John Pearson's biography of Fleming. (Life of Ian Fleming).

Possible Activities:

1. Continuation of student ploy
2. Student paper comparing the various methods - compare the spy of Le Carre and that of Fleming
3. Possible research project on the origins of 20th. century spying
4. An analysis of the work of the CIA
5. Possible comparison between the biography of a real agent and one encountered in the literature
6. Simple book quizzes

DETECTIVE AND MYSTERY BIBLIOGRAPHY

NO.	TITLE	AUTHOR - EDITOR
808.3 M996	Mystery Writers of America	
809.3 N417M	The Mystery Writer's Art	Francis M. Neavins
C168 H121W	Who Done It?	Hagen, Ordean
823.0872 L326M	Murder on the Menu	Jeanine Larmoth
823.0872 W322s	Snobbery With Violence	Colin Waxton
809.3 M999 1972	Mystery and Detection Annual 1972	Donald K. Adams
809.3 H233W	The World of the Thriller	Ralph Harper
809.3 L119M	The Murder Book	Tage La Cour
809.3 M937d	The Development of the Detective Novel	Alma E. Murch
823.0872 Sy67M	Mortal Consequences	Julian Symons
808.31 B89w 1967	Writing Detective and Mystery Fiction	Abraham Burack
808.06 G374c	Crime in Good Company	Michael F. Gilbert
BF6292p	Life of Ian Fleming	John G. Pearson
B259s	Sherlock Holmes of Baker Street	Wm. Stuart Baring-Gould
B D772c	The Life of Sir Arthur Conan Doyle	John Dickson Carr
B D772h	The Man Who Was Sherlock Holmes	John M. D. Hardiorck
B D772s	The Private Life of Sherlock Holmes	Vincent Starrett
B D772s	Holmes and Watson: A Miscellany	Sydney C. Roberts

SHORT FICTION

Phase 3-5

Course Description

This course leads the student to a deeper understanding and appreciation of the nature of fiction by concentrating on the techniques: characterization, point of view, the use of personal, symbolism, irony, and language. Reading in depth should lead to analysis, discovery of meaning, and critical skills. The student will read a variety of fictional works with particular emphasis on longer pieces (the novella) and those with profound and universal themes. Carefully conceived writing assignments will allow opportunity for the development of articulate and thoroughly documented interpretations.

Achievement Level

The nature of the material demands that the student have a serious desire to become critically knowledgeable about the fiction and to achieve a mature approach to reading for intellectual pleasure. Excellent reading comprehension is essential.

Objectives

1. To deepen the student's understanding and appreciation of the meaning of fiction
2. To increase the student's enjoyment of reading
3. To discover the special artistry of the writers of short fiction
4. To acquaint the student with the wide range of short fiction
5. To distinguish between the art of short fiction and the simple short story based merely on plot and atmosphere

Chief Emphasis

The course is designed to help the student read more intelligently and to distinguish between taste or preference and real appreciation. The selections will help him to analyze serious works of short fiction so that he will not be "taken in" by the "pot boiler", and the best seller. The emphasis is on fiction as a fine art akin to poetry.

Materials

Trio, ed. Simonson (1st. and 2nd. editions)
The Novella
Stories in Black and White
The Impact of Fiction
Conrad, The Secret Sharer

Course Outline

Week 1

I. Introduction

- A. Nature of the materials
    1. Distinction between short story and novella.
    2. Elements of fiction; plot, setting, character, theme.
- B. Definitions
    1. Persona
    2. Point of view: first person (auto-biographical, spectator) third person (narrator-omnicient, reporter)
    3. Stream-of-consciousness
    4. Character development
- C. Begin reading Conrad's "Youth" in Trio

II. Discussions of story

- A. Distinguish between "youth" of Marlow and the captain?
- B. How does each disaster affect Marlow and the captain?
- C. How does the story "stand for a symbol of existence"? (Write answer in class)

Weeks 2 and 3

I. Read D. H. Lawrence "Shades of Spring" in Trio.

- A. Study of language: connotative and descriptive
    1. What does Syson notice about the natural landscape?
    2. Is the time of year (season) significant in the story?
- B. Note the contrast between the "Eternal nature" and the mutable human beings.
    1. How have Syson and Hilda changed? Why?
    2. What is Lawrence saying about "youth"?
    3. Are his views different from Conrad's? In what way?

II. Read James Joyce, "Araby" in Trio.

- A. Discuss the three stories in terms of what they say about "youth".
    1. How is character development achieved in each story?
    2. From what vantage point in time are the stories told?
    3. How important is the setting in each story?

B. In a well-organized theme, compare the conclusions the authors draw about self-discovery in terms of the central events of two or three of the stories. (This theme should be done outside of class after a brief review of organizing a theme: Statement of thesis, development with quotations and citations, and logical conclusion.)

Week 4

I. Read Billy Budd in Impact of Fiction.

A. Introduction

1. Note style, method of narration.
2. Note Adam-symbol
3. Note detailed descriptions of Vere and Claggart, including names.

B. Study questions for Billy Budd in text.

1. Why the "verbal" flaw?
2. Why the mutiny incident?
3. What is Claggart's attitude toward Billy? Why?
4. Note repilian vocabulary.
5. How far can the Adam-Satan symbol be carried?
6. How is justice personified?

II. Loss of innocence theme.

A. What is Melville's conclusion?

B. What is the relationship between the theme expressed in the three previous stories and Billy Budd?

1. What is an allegory?
2. How does Melville use allegory, symbol, and description?

Week 5, 6, and 7

I. Read "Daughters of Late Colonel" and "Rose for Emily".

A. Theme

1. Father-daughter relationship
2. What is the attitude of the daughters of the late Colonel?
3. What is Emily's attitude toward her father?
4. Who has the revenge in each story?

B. Pathos and sympathy

1. For whom does the reader feel the most sympathy?
2. What is the difference between pathos and bathos?

II. Read "Miss Muriel" in Stories in Black and White and "Old Mortality" and "Death in the Woods"

   A. Multiple themes: loss of innocence and "generation gap"

      1. Joyce's definition of "Epiphany"
      2. How does "self-discovery" manifest itself in each of the three stories?

   B. Technique of narration in each story.

      1. Point of view
      2. Multiple vantage points on "Old Mortality" and "Death in the Woods"
      3. Use of incident or character in self-discovery.

   C. Theme to be written outside of class: In each of the three stories an awakening or "Epiphany" takes place. Discuss the meaning of each one to the central character-Miranda, the little girl, and the boy-narrator.

Weeks 8 and 9

I. Stream-of-consciousness technique.

   A. Read "A Haunted House" in Impact of Fiction and Conrad's Secret Sharer.

      1. Analyze carefully in class "A Haunted House".
      2. Note non-chronological narration: purpose and effectiveness.
      3. What is meant by subjectivity? How is it akin to lyric poetry?

   B. In The Secret Sharer, what did the captain and Leggatt share?

      1. Literally, figuratively, symbolically?
      2. Could this story have used the "stream-of-consciousness" technique? Defend answer.

II. Value of "Stream-of-consciousness technique"

   A. Types

      1. Soliloquy
      2. Omnicient description
      3. indirect interior monologue
      4. direct interior monologue

   B. Justification: the technique enlarges "our knowledge of the human heart."

III. Final exam.

   A. Defend the quotation above in a discussion of "The Party Dress" by Virginia Woolf or

   B. Rewrite "The Chola Widow of Norfolk Isle" by Melville in the "Stream-of-consciousness" technique, using all or part of the story.

Suggested Teaching Aids

1. Use recordings or dramatizations when and if available.
2. Assign several students to read the stories aloud, taking parts with dialogue and narrator.
3. Read outside of class stories by the same authors and report on variations of theme and/or techniques.
4. Create a panel of 3 or 4 to discuss the short stories of an author not dealt with in class: Endora Welty, John Updyke, Mary Lavin, Elizabeth Taylor, Donald Barthelme, Sylvia Townsend Warner, etc.

(The teacher can assign in class themes as tests or quizzes using questions given under the discussion of the works.)

ENGLISH LITERATURE--THE EARLY YEARS

Phase 3-5

Course Description

English Literature--The Early Years explores the great works of English literature from its national epic Beowulf to the pre-Romantic poetry of Goldsmith. The course is divided into four units: The first includes early English literature such as Beowulf, Medieval tales and drama, and The Canterbury Tales; the second emphasizes the plays and sonnets of Shakespeare and the poetry of the Renaissance. The Puritan Revolution and the works of John Milton comprise the third; the fourth consists of the satire of Swift and Pope and the eighteenth century essayists. Several texts will be used including The Early Years of English Literature, Spenser to Goldsmith, Adventures in English Literature as well as selected filmstrips and recordings. Five writing experiences will be required. This course is necessarily fast paced. It is intended for students who have an interest in broadening their background in literature and will include selected outside readings.

Achievement Level

The student should have a serious interest in literature and should be expected to read and discuss extensively. Reading level should be at the eleventh grade.

Objectives

1. To expand the students awareness of the English language and its literary heritage
2. To prepare the student for in-depth study of literature
3. To explore various literary movements which have affected modern literature and thought
4. To examine the classics of English literature and to inspire the student to delve further into the rich literature of England
5. To aid the student in discovering and enjoying the process of development in a literary culture.

Chief Emphases

The course focuses on the trends and movements of English literature from its beginnings to 1800 and the application of these concepts to the literature of that period.

Materials

Barrows, The Early Years of English Literature
Kobler, Spenser to Goldsmith
Frey, Romantic and Victorian Writers
Priestly, Adventures in English Literature - Laureate Edition
Shakespeare, Henry IV, Part I
Swift, Gulliver's Travels
Morte d' Arthur

Films

Chaucer and the Medieval Period (Audio Visual Department)
Canterbury Tales (Audio Visual Department)
Elizabethan England (Audio Visual Department)
Seventeenth Century England (Audio Visual Department)
Eighteenth Century England (Audio Visual Department)

Many records of 16-18th. Century reading and songs

Course Outline

Week 1

I. Introduction to England - The Land and The People

- A. Adventures in English Literature, "The Land and The People," pp. 1-23
- B. Film - "England: Background of Literature" - SBCSC

II. Introduction to Anglo-Saxon Period - 449-1066

- A. Adventures in English Literature - "The Anglo-Saxon Period", pp. 25-31.
- B. Early Years of English Literature - "Old English Literature" pp. 1-4.

III. Selections from Beowulf, pp. 5-19.

- A. "Early Years" from Beowulf, pp. 5-19.
- B. Filmstrip - "Classics of Medieval Literature - Beowulf" - Washington High School.
- C. Recording - "Beowulf" - Public Library.

IV. Anglo-Saxon Poetry

- A. Early Years-"The Seafarer", pp. 19-22 and "The Wanderer", pp. 22-26.

Weeks 2, 3, and 4 - The Medieval Period - 1066-1485

I. Introduction

- A. Adventures in English Literature - "The Medieval Period", pp. 49-59.

II. Medieval Tales and Narratives

- A. Early Years - "Sir Gawain and the Green Knight" pp. 33-67.
- B. Early Years - "From The Canterbury Tales" pp. 67-107 and Adventures in English Literature, p. 82.
- C. Early Years - "From Morte d' Arthur", pp. 107-131.

D. Recordings

1. Many Voices 12A - "Geoffrey Chaucer" - Washington High School

2. Chaucer - Washington High School

E. Films and filmstrips

1. Classics of Medieval Literature - "Sir Gawain", "Nun's Priest Tale", "Morte d' Arthur" - Washington High School

2. "Canterbury Tales" - South Bend Community School Corporation

3. "Chaucer and the Medieval Period" (film) - South Bend Community School Corporation

4. "The Canterbury Tales" (2. strips and recording) - Washington High School

III. Medieval Drama

A. Early Years - "The Second Shepherd's Play", pp. 156-192 and "Everyman", pp. 192-232.

B. Recording - "Everyman" - Washington High School

C. Filmstrips - "Second Shepherd's" and "Everyman" - Washington High School

Weeks 5 and 6 - The Elizabethan Period - 1485-1625

I. Introduction

A. Adventures in English Literature - "The Elizabethan Age", pp. 105-114.

B. Spenser to Goldsmith - "The English Renaissance", pp. 1-6.

C. Film - "England of Elizabeth" - South Bend Community School Corporation and "English Literature" - The Elizabethan Period - South Bend Community School Corporation.

II. Shakespeare

A. The Age

1. Spenser to Goldsmith - "Shakespeare: Poet and Playwright", pp. 25-31.

2. Recording - "Shakespeare: Soul of an Age" - Washington High School

3. Filmstrips ' "Life in Elizabethan Times" - 4 strips - Washington High School

4. Films - "Shakespeare's Theater: Globe Playhouse" and "William Shakespeare" - South Bend Community School Corporation

B. The Plays

1. Henry IV, Part I

2. Recording "Henry IV" - Public Library

III. Late Renaissance Prose and Poetry

A. Spenser to Goldsmith - "Ben Johnson", pp. 133-144; "John Donne", pp. 144-158; "Francis Bacon", pp. 169-177.

B. Adventures in English Literature - "Four Cavalier Poets", pp. 227-232.

C. Recording - Many Voices 12A - "John Donne", "Ben Johnson", "King James Bible", and "Secular Metaphysical Poets" - Washington High School.

Week 7

I. Introduction

A. Adventures in English Literature - "The Seventeenth Century", pp. 213-223.

B. Spenser to Goldsmith - "Dissent and Conviction", pp. 177-181.

C. Film - "English Literature - The Seventeenth Century" - South Bend Community School Corporation.

II. The Puritan Influence

A. Spenser to Goldsmith - "John Milton" , pp. 181-203; "John Bunyan", pp. 223-235.

B. Adventures in English Literature - "John Bunyan", pp. 249-254.

C. Recording - Many Voices 12A - "John Milton" - Washington High School and "Milton Treasury" - Public Library

III. Samuel Pepys

A. Spencer to Goldsmith - Samuel Pepys", pp. 235-244.

B. Adventures in English Literature -"Samuel Pepys", pp. 254-263.

C. Recording - Many Voices 12A - "Samuel Pepys" - Washington High School

[illegible]k 8 - The Eighteenth Century - 1700-1800

I. Introduction

A. Adventures in English Literature - "The Eighteenth Century", pp. 273-285.

B. Spenser to Goldsmith - "Criticism and Common Sense", pp. 244-247.

C. Film - "English Literature: The Eighteenth Century" - South Bend Community School Corporation.

II. Swift and Pope

  A. Selections from Spenser to Goldsmith - pp. 247-273.

  B. Selections from Adventures in English Literature - pp. 302-321.

III. The Journalists

  A. Selections from Spenser to Goldsmith - "Daniel Defoe", pp. 273-294; "Joseph Addison", pp. 294-306; "Richard Steele", pp. 306-313.

  B. Selections from Adventures in English Literature - "Daniel Defoe", pp. 285-290; "Joseph Addison", pp. 294-298; "Richard Steele", pp. 290-292.

  C. Recording - Many Voices 12A - "The Journalists" - Washington High School

IV. Dr. Johnson and His Circle

  A. Selections from Spenser to Goldsmith - "Samuel Johnson", pp. 313-328; "James Boswell", pp. 328-336.

  B. Selections from Adventures in English Literature - "Samuel Johnson", pp. 332-333.

  C. Recording - Many Voices 12A - "Samuel Johnson" - Washington High School.

  D. Filmstrip - "Dr. Johnson's London" (Recording) - Washington High School.

Week 9 - The Pre-Romantics

I. Introduction

  A. Adventures in English Literature - "The Romantic Age", pp. 373-384.

  B. Film - "English Literature: The Romantic Period" - South Bend Community School Corporation.

II. The Pre-Romantics

  A. Romantic and Victorian Writers - "Thomas Gray" pp. 29-38; "William Blake", pp. 38-48; "Robert Burns", pp. 13-29.

  B. Filmstrip - "The Deserted Village" - Washington High School

Suggested Approaches and Teaching Aids

1. Students may be selected to explore in depth, various literary movements or individual works. They should make their findings known to the class at the appropriate time.

2. A book report may be included and should concentrate on the 18th. Century English novel. If two book reports are desired the second novel should be selected from the 19th. Century.

3. Students may develop projects in place of a book report. Some suggestions might be:

   A. Create a newspaper in the style of the Spectator or Tatler.

   B. Attempt various poetic forms such as the sonnet, the narrative, and the lyric forms found in this course.

   C. Report on the music, culture, and architecture of a given literary movement.

   D. Attempt the essay form in the style of the Neo-Classicists.

4. Outside reading on reserve might replace some of the selections in the course.

5. The introductions in the periods written by J.B. Priestley in the Adventures in English Literature are thorough and scholarly essays. They can be taught as literature in addition to providing worthwhile insights into the eras.

POETRY SEMINAR

Phase 3-5

Course Description

Man's most profound thoughts, his most intense feelings of love, pain, indignation and wonder are expressed through his poetry in every age. You will share these ideas and emotions by understanding the techniques of the poet's art: imagery, style, language, tone, and rhyme. You will scrutinize verse forms with emphasis on contemporary work by both black and white authors. Intensive reading, analytic themes, and class discussions will be expected, so the course will provide not only instruction, but also enjoyment.

Achievement Level

The student should have a better than average poetry reading background and a desire to become more knowlegeable about and appreciative of the art of poetry. This is not a writing course, but those who want to write will be encouraged to do so and receive critical advice.

Objectives

1. To understand the techniques and craft of poetry, particularly vocabulary, figurative language, symbolism, tone, and form
2. To realize the dimensions of poetry in both explicit and implicit meanings
3. To create in oneself an awareness of and sensitivity to the subtlety of poetry, its importance in the development of humane values, and its necessity to the imagination and sense of wonder
4. To develop norms of criticism and good taste

Chief Emphases

Poetry is the primal source of the imaginative expression of man, so this seminar stresses the understanding and appreciation of that expression from the simple nursery rhyme to the most sophisticated work of the metaphysical and contemporary poets.

Materials

Understanding Poetry, ed. Brooks and Warren
Sound and Sense, ed. Perrine
The Art of Poetry, ed. Kenner
Kaleidoscope: Poems by American Negro Poets, ed. Hayden
Reading Modern Poetry, ed. Engle and Carrier
New Poets of England and American Poets, ed. Hall and Pack
A Gathering of Poems, Ed. Nurmberg
Abrams, A Glossary of Literary Terms
Additional works of single poets and other anthologies which will form a browsing collection in the classroom.
Recordings of poets reading their own works and that of other poets.

Course Outline

Week 1

I. Introduction of the various texts.

   A. Examination of the various texts

   B. Sign out Sound and Sense

II. Play recording of nursery rhymes set to music.

   A. Discuss the nature of nursery rhymes: Why are they the first pieces of literature one knows? Why do we remember them? What is obvious about their rhythm, rhyme, subject matter, and form?

   B. Assign in Sound and Sense Chapter 1 "What is Poetry?"

      1. Formulate definitions of poetry or find one that seems to express an adequate description of it.

      2. Procure a notebook to keep for this class exclusively to record ideas, definitions, poems, etc.: A Commonplace Book.

      3. How many meanings does a poem have?

      4. What are the elements of poetry? Does every poem have all of them? In equal amounts?

   C. Denotion and Connotation

      1. Explicate "The Naked and the Nude" indicating which words are connotative and why.

      2. Exercise 3, p. 38.

      3. "Richard Cory". Which words characterize him in the eyes of the townspeople?

   D. Poetic Diction.

      1. Are some words more poetic than others?

      2. Read "The Insusceptibles" by Rich and discuss words.

Week 2

I. Imagery

   A. Definition (Sound and Sense, p. 45)

      1. Why is imagery important to poetry? It it also important in prose?

      2. What are the five senses? Which are the most important? Does poetry appeal to one more than to others?

      3. In Keats' poem (p. 51) list all the words that rely on the senses. What do these words do for the poem?

B. Imagist poetry

1. Amy Lowell (p. 52)

2. The Haiku as an imagist form

3. The use of nature in imagery.

II. Assignment: Hand in your own haiku describing a simple image or pair of images. Note the form it MUST have and the difficulty of being explicit and simple.

III. Figurative Language

A. Metaphor and simile (Chapter 5)

B. Metonymy (synecdoche)

Week 3

I. Comparison and association

A. From sense to emotion to idea is the usual route of the poem in the understanding of the reader:

1. Picture - what the poem is about.

2. Feeling or mood - what does the poet feel

3. Idea and meaning

B. "A Hillside Thaw" by Frost

1. What is the poet talking about?

2. What does he feel about the scene?

3. What does the last line mean? Why does he save his idea for the very end?

II. Effort of the imagination

A. Read material beginning at the bottom of p. 58 to find the purpose of figurative language.

B. Explicate in class discussion the poems "Piazza", "Piazza di Spagna" "Early Morning", and "A Valediction: Forbidding Mourning", and "To His Coy Mistress".

C. Read "Velvet Shoes" (p. 66) and try to answer the questions following the poem. Can you find any clue to the idea or meaning of the poem? Is it possible to have one of the elements omitted from a poem and still judge it as good? Or is the meaning so obscure one cannot find it?

D. Explicit and implicit meanings.

1. Read the poems on the sheet handed out. In the first poem, "The Night Has a Thousand Eyes" what is the poet talking about? The image, the feeling, the conclusion? Is the meaning implied or stated?

2. Read "It Dropped So Low in My Regard". Explain.

3. Compare the two poems. Which is better? Why?

Weeks 4, 5, and 6

I. Symbol (Sound and Sense, Chapter 6)

A. Definitions: conventional symbol, symbolic denotion, poetic or created symbol.

1. Use ditto sheet on symbols for class discussion.

2. Choose a symbol of your own and explain how it can be used. Can it be recognized? Is it a "sensible sign"?

3. How can colors be used as symbols? Animals?

4. Read "Tyger, Tyger", "The Swan", "The Panther". Discuss.

B. Read Poem "Curiosity" (p. 81)

1. What proverb is being used as a symbol? How can the poet expect the reader to recognize it?

2. What do cats and dogs symbolize?

3. Comment on the success of the poem. Is the meaning explicit or implicit?

II. Paradox and Irony (Sound and Sense, Chapter 7)

A. Definitions: paradox or word play, paradox of meaning, contradiction, Oxymoron.

1. Try to think of paradoxes of your own and oxymorons that are familiar, i.e. "cold-fire".

2. Is the poem "Curiosity" using the paradox as well as the symbol? Identify it as word play or contradiction.

3. Read "My Life Closed Twice" (p. 91) and discuss the meaning of the poem and the effectiveness of the paradox.

4. Bring to class another poem of your own choosing in which the author uses paradox successfully. Explain the use of the device and why it appeals to the poet.

B. Irony - Two matters at variance with one another.

  1. What is an ironic situation? Give examples from your own experience of ironic events.

  2. Give examples of common use of irony.

  3. Distinguish from dramatic irony.

  4. How can the poet use this simple device? What is the source of its effectiveness?

  5. Discuss the definition of verbal irony on the ditto sheet.

  6. Read "Miniver Cheevy", "Richard Cory", "Ozimandias", "Next to of Course God", "Go and Catch a Falling Star", "The Grey Squirrel", "Mose", "Close Your Eyes", and "The Unknown Citizen".

C. Assignment: Write a paper (500 words or more) on a recognized poet either dead or alive, discussing his or her use of ONE of the aspects of poetry we have examined so far: Imagery, Use of Symbols, Irony, Paradox, Figures of Speech, etc. Define terms carefully and examine at least ten or twelve poems of the poet you have chosen. Check with teacher for approval or poet and subject.

Weeks 7 and 8

I. Judging a Poem

  A. On the sheets handed out read the three poems, "Thus Passeth", "Nothing Gold Can Stay" and "Virtue".

    1. Note the similarities of the poems.

    2. Are they really saying the same thing?

    3. If you were judging A B C, how would the poems place? Why?

  B. "All acts of judgement also presuppose a judge who thoroughly understands and genuinely likes the sort of thing he is judging... but liking is not judging."

    1. What to look for: concreteness, concentration, exactness, and inevitability in diction, structure, memorability, imaginative figures, and meaning.

    2. Read "Ars Poetica" and discuss for judgement. Do you agree the poem does not have to "mean"?

II. False Poems

  A. Sentimentality

  B. Convention

  C. Didacticism

  D. Compare poems on the sheet handed to you: "Simple Nature" and "The World Is Too Much With Us". Is one better than the other? Why?

E. Maxims to remember.

1. Do not expect a poem to confirm one's own personal view of life.

2. A poem is not an editorial, political statement, a lesson, a message, or a platform for propaganda. A poem never has a purpose other than "To communicate experience".

3. A reader must never pretend to like a poem because he thinks he should. He can, nevertheless, understand and appreciate the poem for the excellent qualities it has.

Week 9

I. Continue with intensive reading, discussion, discovery, sharing of poetry with special emphasis on Kaleidoscope and New Poets of England and America.

II. Use recordings of poetry: Shakespeare's sonnets, Metaphysicals, Paradise Lost, Cavaliers, Pope's Rape of the Lock, the Romantics, Victorians, T.S. Eliot, and modern verse.

III. E.E. Cummings' "Six Non-Lectures"

IV. Music and poetry; song lyrics

Suggested Approaches and Teaching Aids

1. Attend poetry reading whenever possible at the local colleges and universities.

2. Plan poetry readings with musical background, live or recorded.

3. Plan days for reading any original verse of the students.

4. Play records of popular songwriters paying particular attention to the lyrics.

5. Ask any "poets-in-residence" or "experts" to speak to the seminar on subjects that interest them.

REAL LIVES

Phase 3-5

Course Description

In this nine weeks course students will read, discuss, and write about some of the people who have made significant contributions to Western thought but whom the high school student might not encounter in other courses. Darwin, Freud, Rousseau, Pascal and Nietzsche are some of the people whose works are studied.

Achievement Level

This course is for average or better readers and for those who sincerely want to learn something about the development of some aspects of modern thought by studying the lives, and in some instances the works of, the people who made these contributions.

Objectives

1. To help the student gain an appreciation of biography and autobiography as a literary type
2. To develop in the student an understanding of some aspects of modern thought
3. To develop in the student a respect for the contributions people of other nations have made to modern thought
4. To help the student develop a sympathy and appreciation for the difficulties some of the great contributors had to overcome

Chief Emphasis

The chief emphasis in this course will be to familiarize the student with the names of some of the personalities and their contributions to the great ideas of Western thought.

Materials

Biography as an Art, J. L. Clifford
Life of Dante, Michael Barbi
Makers of the Modern World, Louis Untermeyer
Adventures in World Literature
The Crime of Galileo, Giorgio de Santillama
Galileo, Bertolt Brecht
The Essential Pascal, Robert W. Gleason
Darwin, Marx, Wagner, Jacques Barzun
Out of My Life and Thought, Albert Schweitzer
Sartre: Romantic Rationalist, Iris Murdoch
No Exit and Three Other Plays, Jean-Paul Sartre
Freud and the 20th Century, Benjamin Nelson

Course Outline

Week 1 - Dante Alighieri: He Went to Hell and Heaven

I. Introduce the purpose, emphasis and scope of the course and distribute texts for Week 1

II. Announce that during the course each student will be assigned two or three written and oral reports on people who are in some way connected with those who are studied in class.

  A. Each student will deliver a three to five minute oral report at the appropriate time.

  B. Then using the comments of the other students in the class and those of the teacher to improve his report, he will hand in the written report two or three days later.

III. Assign "Introduction" in Biography as an Art for Week 2

IV. Discussion and writing for the week to center around pp. 338-342 in Adventures in World Literature and Life of Dante.

Week 2 - Galileo Galelei: He Challenged the Pope

I. Discussion or writing on "Introduction" in Biography as an Art and assign selections by Francis Bacon and Joseph Addison for Week 3

II. Discussion and writing for rest of week to center around selected readings from The Crime of Galileo and Galilei (in its entireity)by Brecht

Week 3 Jean Jacques Rousseau and Blaise Pascal: "The French Connection"

I. Discuss selections by Bacon and Addison in Biography and assign selections by Samuel Coleridge and Thomas Peacock for Week 4.

II. Introduce Rousseau and Pascal and distribute texts.

III. Discussion and writing for the rest of the week to center around pp. 94-99 and 86-89 in Adventures in World Literature, "He Rebelled Against 18th Century Society", Frank E. Manuel, in October 5, 1968, Saturday Review, and The Essential Pascal.

Week 4 Charles Darwin: He Made Man out of a Monkey

I. Discussion or writing about selections by Coleridge and Peacock in Biography and assign selection by Jacques Barzun for Week 5.

II. Introduce Darwin and distribute texts.

III. Discussion and writing for this week to center around pp. 1-16 in Makers of the Modern World and chapters on Darwin in Darwin, Marx, Wagner.

Week 5 Sigmund Freud: Life Is a Dream

I. Discussion or writing on selection by Barzun in Biography as related to his book used in Week 4 Darwin, Marx, Wagner and assign selection by Virginia Woolf for Week 6.

II. Introduce Freud and distribute text.

III. Discussion and writing for this week to center around pp. 238-246 in Makers and selected readings from Freud and the 20th. Century.

Week 6 Fredrich Nietzsche: Nietzsche Is Dead!

I. Discussion or writing on selection by Woolf in Biography and assign selection by Andre Maurois for Week 7.

II. Introduce Nietzsche and assign pp. 207-217 in Makers.

III. Supplement remainder of week with reports on Wagner and others associated with Nietzsche; and how his ideas were "taken out of context" by Hitler; and Strauss's use of Thus Spoke Zarathustra in music.

Weeks 7 and 8 Albert Schweitzer: "Genius in the Jungle"

I. Discussion or writing of selection by Maurois in Biography in Week 7 and assign selection by Leon Edel for Week 8.

II. Introduce Schweitzer and distribute text.

III. Discussion and writing for rest of Weeks 7 and 8 to center around pp. 500 - 505 in Makers and Out of My Life and Thought in its entireity.

IV. Conclude Week 8 with discussion or writing on the selection by Edel in Biography.

Week 9 Jean-Paul Sartre: No Nobel Prize for Me

I. Introduce Sartre and distribute texts.

II. Discussion and writing for the rest of this week to center around selections from Sartre: Romantic Rationalist and No Exit in its entireity.

Because the reading and writing for this course has been extensive, no final examination will be given.

Additional Suggested Approaches

Students will be encouraged to invent "games" or gimmicks to help them to recall the various names and ideas they have been studying.

Also students should be encouraged to note references to these names in recent issues of newspapers and magazines and perhaps be given extra credit for bringing them to class for a "Show and Tell".

THE FRONTIER

Phase 3-5

Course Description

"The cowards never started and the weak died along the way" is a saying of the westward pioneers. What kind of person left the comforts and security of an established community in the East to try for a new life in an undeveloped section of the West? This course deals with the frontier spirit as reflected in literature from and about the West. Included in the course will be My Antonia, a novel of a Bohemian immigrant girl's life on the Nebraska prairie, Giants in the Earth, a novel about a Scandanavian immigrant and his family's struggle for survival in undeveloped Dakota territory, Heroes of the American West, a book of short stories of people who carved new lives from the American wilderness, and Ordeal by Hunger, the true story of the ill-fated Donner Party. The student taking this course will discover through reading the kind of qualities it took to be a real pioneer. Three writing experiences will be required.

Achievement Level

The student taking The Frontier should be reading at or above the 10th. grade level. He should be willing to read extensively in the area of pioneer or western literature and to express his views in accurate prose and clear, concise discussions.

Objectives

1. To understand the challenges met by the pioneers in conquering the unknown and frequently terrifying life of the wilderness

2. To study the character of these pioneers and their various psychological reactions to these experiences

3. To appreciate the literature which reflects this period of life in America

Chief Emphases

The main emphasis in this course will be to develop a true understanding of the pioneer spirit which created America and is still a basic part of our philosophy today.

Materials

Textbooks:
- Cather, My Antonia
- Pappas, Heroes of the American West
- Rolvaag, Giants in the Earth
- Stewart, Ordeal by Hunger

South Bend Public Library Films:
- Song of the Prairie
- West to the Mountains
- How the West Was Won - - - And Honor Lost

South Bend Community School Corporation Films:
- Land of Immigrants
- From Missions to Ghost Towns
- Glory Trail: You Can't Get There From Here
- American Literature: The Westward Movement
- The Real West, Parts I and II
- The Westward Movement
- Pioneer Home
- Pioneer Journey Across the Appalachians
- Pioneer Spinning and Weaving
- Pioneer Trails, Indiana Lore and Bird Life of the Plains
- Our Farming Pioneers

Course Outline

Weeks 1 and 2

I. Introduce course by showing and discussing the film "American Literature: The Westward Movement."

II. Read appropriate selections from the following units in Heroes of the American West.

- A. "Trappers and Traders"
- B. "Miners"
- C. "Outlaws and Lawmen"
- D. "Cattlemen"

III. Show and discuss "The Real West, Parts I and II" and "How the West Was Won . . . And Honor Lost."

IV. Students should end this unit by giving an oral report on one of the following topics or persons:

- A. Belle Starr
- B. James Brothers
- C. Dalton Gang
- D. The Youngers
- E. Wyatt Earp
- F. Doc Holliday
- G. Bat Masterson
- H. Calamity Jane
- I. Joseph Smith
- J. Brigham Young
- K. Texas Rangers
- L. Mormon migration to Utah
- M. John Sutter and Sutter's Mill
- N. Tombstone, Deadwood, Abilene, Virginia City in the 19th. century
- O. Major trails of the West: Oregon, Mormon, California, Sante Fe, Old Spanish, Bozeman, Southern.

Weeks 3 and 4

I. Read "Emigrants and Settlers" from Heroes of the American West. Postpone reading "The History of the Donner Party" until the 8th. week.

II. Show and discuss appropriate films on Pioneer life.

III. Read My Antonia

A. Discuss the status and problems of the immigrant in adjusting to the American way of life.

B. Use study guide at end of the Houghton Mifflin edition of My Antonia written by Bertha Handlan, pp. 243-264.

C. Another helpful reference can be found in the September, 1970, English Journal in an article by Lois Feger entitled "The Dark Dimensions of My Antonia."

IV. Write a theme based upon some topic suggested by the novel or one of the following.

A. Antonia as both a realistic and a romantic character.

B. Antonia's "success" as compared to the success of Tiny Soderball and Lena Lingard.

C. The psychological, social, and physical adjustment of the Shimerda family to life on the American prairie.

D. The sympathetic attitude of the narrator Jim Burden to Antonia's plight.

E. Antonia's refusal to be broken by her "sin" and her return to the prairie to rebuild her life.

Weeks 5, 6 and 7

I. Read Giants in the Earth.

A. Compare to My Antonia in plot, setting, characterization, point of view, and theme.

B. Read and discuss "The Death of Per Hansa" by Sidney Goldstein, English Journal.

II. Write theme based upon some topic suggested by the novel or on one of the following.

A. The reaction of each pioneer to the loneliness and desolation of the prairie, including how they did or did not adjust to the prairie.

B. Beret's illness — its cause, manifestations, and cure.

C. Per Hansa as the natural pioneer.

D. The nature and effect of sin as seen by the major characters.

E. Per Hansa's reasons for making his last impossible journey.

Weeks 8 and 9

I. Read "The History of the Donner Party, Lewis Keseberg's Statement" from Heroes of the American West.

II. Read Ordeal by Hunger by Stewart.

III. Discuss the various ways in which the members of the Donner Party handled their misfortune.

IV. Write a theme about the qualities the survivors possessed which allowed them to survive. Another theme topic might be to compare the pioneers in this story with the pioneers in the other novels and short stories.

Suggested Approaches and Teaching Aids

1. Discuss the nature of courage and fear, the deviation of the word courage, and the basic cause of fear such as insecurity.
2. Consider briefly the reasons the pioneers had cause to be fearful, including the minority groups.
3. Analyze the pioneers' ways of handling their fears. Were some of them totally without fear? Is fear normal or abnormal? What are some of our fears today? How do we react to them?
4. Ennumerate the favorable and unfavorable aspects of pioneer life, and of life today.
5. Discuss the possibility of happiness under difficult material circumstances.
6. Are persons of all ages and all periods alike generally in things pertaining to the spirit? Discuss human emotions.
7. Use films, filmstrips, and records to enrich the various aspects of pioneer life.
8. Encourage creative efforts in all the arts, but particularly in writing.

IN THE BEGINNING
(Bible in Literature)

Phase 3-5

Course Description

Few pieces of literature exist in the western world which do not allude in immagery or in theme to the Bible. This course will explore the use to which this rich heritage is put in novels, plays, poems, and short stories. You will also read some of the lyrical passages of the Bible: psalms, canticles, parables, proverbs to appreciate the imagery, language, and poetic structure particularly of the King James version which exemplifies the use of the English languages in its most beautiful expression (quotation by Northrup Frye).

Achievement Level

The student should be able to read at a fairly high level of comprehension and appreciation with the experience in analysis and interpretation of mature literature.

Objectives

1. To explore one source of the students' culture heritages through deeper acquaintance with the literary aspects of the Bible
2. To discover universal themes in the Bible involving human nature as ever new and pertinent
3. To enable the student to recognize the biblical allusions to be focused in the literature of every age thereby enriching his understanding of man and deepening his interpretations of life
4. To create abiding interest to the students in his cultural heritage and to give him an appreciation of his own language. its vocabulary, style, and beauty

Chief Emphasis

The Bible in Literature directs the student to works in which biblical themes are discernable and explore with him the many ways in which the themes are used.

Materials

Everyman
Sound Shepherds' Play
Abraham and Isaac

Canius, The Great

*Bunyan, Pilgrims' Prey

MacLeish, J.B.
Frost, The Masque of Reason
Milton, Paradise Lost (excerpts) and Psalms
*Hardy, Mayor of Casterbridge
*Mauriac Wourau of the Pharisees
Newsfield, "A Cup of Tea"
Yerby, "Homecoming" in Am. Negro Short Stories

Records: Second Shepherds' Play, Everyman
Abraham and Isaac, Brittens, Noah's
Flood and "Prodigal Son"
"Two by Two" (Danny Kaye)

St. Paul Definition of Love - Bridge of San Luis Rey - Book of Job Short Stories

*Steinbeck, East of Eden

Holverson, Religious Drama

*Books to be read outside of class and to be used as book review selections.

Course Outline

Week 1

I. Introduce course, purpose, emphasis, materials

A. Discussion: Heritage, allusions.

1. purpose of allusions
2. examples: Prodigal Son, Lilies Of The Field, Whited Sepulcher, Good Samaritan, Green Bay Tree, Babel, Jezebel, Mess of Pottage, Foolish Virgins, Eye of the Widows Mute.

B. Read some poems using biblical allusions: "Devil Maggot and Son, Parable of the Old Men Old the Young", Aquatram, all on Sound and Sense, Caushmorning "The Latest Recalogue" "O Taste and See", In Man Poetic Mode #6.
Assignment to bring in examples of bibl. allusions from whatever source and keep in notebook separately.

C. Assign book review books.

Weeks 2 and 3

I. Pass out Medieval Mysterie, Moralitie and Interludes for records

A. Discussion: purpose of the plays, place of performance

1. Church dreams "Queen quality"
2. Guild pageants
3. Cycle plays

B. Noah's Flood

C. Listen to Danny Kaye album Two by Two (Britten "Noah's Flood")

1. Discuss interpretations
2. Theme of Noah's Flood
3. Theme of Madera varsus Bible Reader p. 17 ff

II. Begin Everyman

A. Discussion:

1. Development of morality play
2. Allegory
3. Shift from dramatization biblical material to abstracts presentations and moralizing.

B. Listen to recording of Everyman

1. What is the source of "the seven deadly sins"?
2. What is their relation, if any, to the Ten Commandments?
3. How do these "directions" affect our human behavior and legal code?

III. Theme assignment: From the list of allusions compiled by the class select one of which you can comment (250-300 words) by placing it in an immediate collage from your own experience. Use exposture style avoiding such devices as "I am going to write about," "the impersonal you" and the passive voice of the verb. Observe all rules of good grammar, spelling, and punctuation. Do not succumb to the excursive, to moralize, editorialize, or scrutinize. Examples: The Flower Children and The Lilies of the Field, The Rich Man and the Eye of the Needle, The Dropouts' Return, Who is My Neighbor?, Selling your Birthright is Copping Out, The Modern Pharisee.

Week 4

I. Pass out Adventures in English Literature classic Ed. for section on Milton

A. Epic poetry

1. Panaramic view, lofty style, important material

2. "To justify the ways of God to man"

3. Garden of Eden in Genisis 1,2,3

B. Symbolism of Eden (garden of delight)

1. The happy land is man's dream

2. The fortunate isles and Thur lore

3. Concepts of Eden: Why does love yearn for an Eden? Of what significance in the nature of man is the temptation of Eve? Why does Adam eat of the fruit? Is this a very "human" thing to do?

II. Play the recording of Paradise Lost

A. Hideous use of language

B. Compare Milton's "sound and the Biblical Sound" (collect anthologies)

Week 5

I. The Job Theme

A. Pass out J.B. and Masque of Reason

1. Discussion of Job

2. Reading of biblical passages

B. Interpretations of the Job Story

1. Undeserved suffering

2. Affliction of the innocence

3. Acceptance of Providence

C. The Relationship of love and suffering

1. What are some concepts of suffering and love?

2. Is Physical, emotional, psychological suffering the only kinds of suffering?

3. Are justice and suffering compatible?

II. Read in class Masque of Reason

A. Frost's concept of the theme

1. "It has to have unmeaning to have meaning".

2. Does suffering strengthen or destroy?

3. Is Frost saying Satan can become man's "friend"? How?

4. What do Frost's anachromisms add to the masque? His wit?

III. Assignment: Read J.B. and write a comparison of the two works.

Do they say the same thing about suffering? What are the roles of Job's friends and his wife? What does Job learn in each play? Allow a week for writing theme.

Parables

"The Sower" Matt. 13: 1-23
"The Mustard Seed" Matt. 13: 13-35
"The Pearl" Matt. 13: 44-50
"Unmerciful Servant" Matt. 18: 21-35
"Marriage Feast" Matt. 22: 1-14
"Render to Ceasar" Matt. 22: 15-22
"The Talents" Matt. 25: 14-30
"The Lamp" Mark 4: 21-29
"Widow's Mite" Mark 12: 41-44
"Good Samaritan" Luke 10: 25-37
"Prodigal Son" Luke 15: 11-32
"Pharasee and Publicar" Luke 18: 9-14

Mansfield, K., Read, "A Cup of Tea" in Adventures in English Literature
Yerby "The Homecoming" in American Negro Short Stories

(in class theme)

*In a brief paragraph, indicate which parable the story exemplifies and explain how the authors use the theme.

*Write a modern version of one of the parables in the traditional style of the Bible.

Weeks 6-7

I. Study of the Parables
*Film here

A. Definition and purpose of parable

B. Read in Bible

1. "The Sewer" Matt. 13: 1-23

2. "Unmerciful Servant" Matt. 22: 15-22

3. "Render to Ceasar" Matt. 25: 14-30

4. "Of the Talents" Matt. 25: 14-30

5. "Good Samaritan" Luke 10: 25-37

6. "Prodigal Son" Luke 15: 11-32

II. Modern Versions, Studies of Irony

A. Mansfield, "A Cup of Tea" in Adventures in English Literature (Classic Editor)

B. Yerby, "The Homecoming" in American Negro Short Stories, p. 147

C. Discussion: What is irony? How effective is it in presenting a a theme? What is the difference between presenting the theme explicitly and implicitly? Why can these stories be called parables? What do the two stories tell us about human nature? About love?

Weeks 8-9

I. St. Paul's Definition of Love (I Car. 13: 1-13)

A. Various versions: King James and modern translations

1. Ingredients of love

2. Sacrifice

3. Being lovable

B. Redemptive love: The Bridge of San Luis Rey, David's love of Bathsheba.

C. Insert Read "Book of Ruth" and "Book of Judith" for expressions of love. David and Johathan, David and Bathsheba, Sampson and Delilah.

II. Discussion: Are there many kinds of love? Do they have anything in common? The Greek concept.
Indicating three different objects of love - accurate or not?
Why is there so much talk of love in the present day? Do we know what love is? How do we find out?

Materials Needed

3 The Bible Reader: An Interfaus Interpretation. Bruce Pub. Co.

1 The Bible King James Version 2.95 Mer. World Pub. Co.

3 Bible Selections from King James Version for Study as Literature
Ed. Frye, R.M. Riverside Editors 2.95 Houghton Mifflin

1 Bible Themes: A Source Book. Vols. I and II. Ed. Maert Sct. Tides Pub.
(Notre Dame, Indiana) Halverson, Ed. Religious Franca. Theridian

Recordings:

Caedman Records
D. C. Heath Co.
2700 N. Richardt Avenue
Indianapolis, Ind. 46219

Ecclesiastes TC 1070 6.50
Genesis: Creations and Noah TC 1096 6.50
Book of Judith and Book of Ruth TC 1052 6.50
Old Testament Psalms and Tale of David TC 1053 6.50
Song of Songs TC 1085 6.50

Optional Material

I. Poetry of the Bible

A. Psalms - "Song Book of Humanity."

1. Form: Free verse using parallelism, antithesis, repetition
Creating a cadence rather than rhyme or regular rhythmic meter.
Example: Psalm 1 structure, etc.
Use recordings:
Stravinsky, "Symphony of Psalms"
Fallo Jaio "Psalms of David"
Gregorian Chant of Psalms
Psalm 8, 19, 23. True Indian version. Write your version of Psalm 23 (22) p. 349 The Bible Reader and others for comparison of language, etc.

1 Psalm 24 - antiphony, questionnaire and answer

2 Psalm 33 - idea of song

3 Psalm 46 - refuge

4 Psalm 100, 113, 118, 150 praise and rejoice

5 Psalm 121 - security

6 Psalm 139 - providence

II. Proverbs, Ecclesiastes, Songs of Songs

A. Proverbs

1. Verse - Synonymous, authentic, synthetic
2. Practical advice - experience
3. Use of natural world for metaphor
4. Personification

B. Ecclesiastes

1. "Everything in its season"
2. Advice out of wisdom

C. Song of Songs Interpretation

1. Wedding song of one or any allegory of God's love for Israel, God's love of the church, or mystical soul in love with God.
2. Language, imagery, love of God expressed in physical terms.
3. Compare with metaphysical poetry: Donne Crashaw, Herbert, Vaughn, E. E. Cummings; also, St. John of Cross.

III. Assignment: (Use here or as final) Choose one of the proverbs (wise sayings Chapter 10--) and write a brief essay (250-300 words) using it as a theme or write a poem using it as an epigraph.

I. Review of Bible in Literature

A. Discussion of review work
Use Screwtape and "Young Goodman" Brown in Trio treatment of devil

B. How are biblical themes used? Bible --human history: experience, joy, sorrow, peace, war, birth, death

C. Allusions: Read those gathered and discuss meanings, etc.

II. Suggested Approaches

A. Dramatize some of the parables either as written or in contemporary versions. "Godspell Record?"

B. Use recordings of J.B. and Biblical readings

C. Dramatize as class project Masque of Reason

D. Put portions of the psalms and/or class project to be given for outside groups.

III. Read in class Lucky Jim

1. Discuss pretensiousness

2. Educational poseurs

3. The "bumbler"

IV. Final assessment of satire

1. Why is there so little being written now?
2. Do Americans take themselves too seriously?
3. Is there danger in this attitude of mind?

Addenda

Time may not permit a thorough study of both the Vonnegut and the Amis novels, so the teacher can use either one or the other depending on the ability of the class.

THE SHORT STORY

Phase 3-5

Course Description

This course deals with the short story as a literary form. It is divided into four units: the first emphasizes plot, setting and character; the second emphasizes content in American Negro short stories; the third emphasizes an in-depth analysis of the short story; and the fourth stresses the means by which one judges the artistic worth of a short story. Writing assignments will emphasize critical analysis and personal reactions to specific stories.

Achievement Level

The student should be reading at or above the eleventh grade reading level. He should have an interest in studying this particular genre of literature in depth and should be willing to read extensively in this area.

Objectives

1. To introduce the student to the distinctive qualities of a short story in contrast to other genre of literature
2. To learn to analyze a short story in depth
3. To appreciate that short stories represent a countless variety of possible single impressions
4. To find a direct relationship between literature and life

Chief Emphases

The chief goal in this course is to acquaint the student with the techniques and elements of a short story in order to enable him to measure the artistic worth of a story and to develop his own literary judgement.

Materials

Clark, American Negro Short Stories
Inglis, Adventures in World Literature
Kimball, The Short Story Reader
Turner, Black American Literature - Fiction

Course Outline

Weeks 1 and 2

The Short Story Reader: "Reading for Fun Only" and "Something To Do" activities.

Weeks 3 and 4

The Short Story Reader: "Reading for Fun Plus" and "Something to Do" activities.

Theme I

Suggested Approaches for weeks 1-4:

1. Selections should be chosen that will appeal to the particular class; However, the over-all plan of the book is developmental (the first two sections introduce the various elements and techniques of the short story), so the selection of stories must be dictated somewhat by this plan.

2. In The Short Story Reader, writing, speaking, and observing suggestions are given at the end of each short story under the heading "Something To Do." In the first four-week period at least four of these activities should be assigned.

Week 5

Black American Literary-Fiction and/or American Negro Short Stories

Theme II

Suggested Approaches for Week 5:

1. In using Black American Literature-Fiction, the teacher should select the stories that seem most suitable for his class. The elements and techniques of the short story studied in the first four weeks are to be considered but the emphasis should be on content, rather than technique.

2. If both Negro fiction texts are used, it is interesting to divide the class, giving each half a different book. Discussions can be conducted within each group or members from each group may present their story-not only the plot, but an analysis of the various elements and techniques of the short story studies thus far--to the class as a whole.

3. At the completion of The Black American Literature-Fiction section, a carefully, well-planned theme should be written on "What major theme emerged from the reading of these stories?" (black pride, black heritage, injustice, prejudice, the black is just like any other man, etc.)

Weeks 6 and 7

Adventures in World Literature

Select from the following:

French: "Mateo Falcone," "The Siege of Berlin," "The Piece of String," "The Attack on the Mill," "Crainquebille, or the Majesty of Justice"
Spanish: "The Gypsy's Prophecy"
Italian: "The Jar"
Russian: "Biryuk," "The Thief," "The Slanderer," "In the Steppe," "The Bride," "The Little Angel"

Theme III

Suggested Approaches for Weeks 6 and 7:

1. These short stories should be read as insights into other cultures. Students may be asked to do extra-credit oral reports on a country's literary trends, on an author, or on major cultural themes represented in these stories.

2. A short story study sheet should be given to the students to aid in in-depth study of the short stories. Such a study sheet should contain a discussion of short story characteristics, analysis of title, type, tone, setting, character, conflict, climax, point of view, style and theme.

3. Students should be required to keep organized notes on some of the short stories read in weeks 6 and 7; the notes should follow the study sheet exactly. The teacher may decide that these notes should be kept in the form of a notebook which he will collect and grade. The number of stories to be outlined should be considered carefully so that students will not feel that they are just doing busy work but rather that they are employing valuable outlining and notetaking skills.

4. A theme should be written toward the end of weeks 6 and 7 in which the students are required to analyze in depth a short story that has not been discussed in class.

Weeks 8 and 9

The Short Story Reader, Part II

Write a short story (optional) or Theme IV

Suggested Approaches for Weeks 8 and 9:

1. Short stories read from The Short Story Reader, Part II, provide a means for students to test the artistic worth of a story. This means, primarily, the single impression. At this stage students will be expected not only to analyze the stories according to all methods previously presented, but also to discuss the stories on this new level of interpretation.

2. Many more stories are available for weeks 8 and 9 than can possibly be covered. The teacher, again, should choose those most suitable for his particular class. He may also wish to have groups of students read and discuss different stories rather than having all read the same one.

3. The writing of the short story at the end of the course must be an individual teacher decision, strongly dependent on the capabilities of the class. If all students would like to attempt the assignment, they should be encouraged to do so; if only some seem interested, the teacher could make this an extra-credit assignment allowing the rest of the class to write a less ambitious theme.

Alternatives: Weeks 5, 6, and 7 may be rearranged to suit the teacher. Black literature could be taught for a second week, and the world literature section could be shortened by a week. World literature section could be eliminated, and both black literature and The Short Story Reader, Part II, extended for another week.

Suggested Teaching Aids

1. The major problem in teaching a genre course is variety of presentation. The teacher must be constantly looking for new ways to present and discuss the materials. One suggestion--from the students--is small group discussions over a class-assigned story. After these discussions are completed, a reporter should be chosen to present or debate his groups' feelings and ideas on the story. The students felt this approach not only added variety but also encouraged participation on the part of the shyer students.

2. Another possibility for variety of presentation, particularly when the students are working with the study sheet, is to assign three or four members of the class as discussion leaders for a particular story. The teacher must be sure, however, that each group has enough time to prepare so that the discussions are truly that, and not just question and answer sessions.

SHORT STORY STUDY SHEET

Analyze short stories according to the following elements.

I. TITLE What is the significance of the title in relation to the story? Is it a title of irony? Does it sum up the main events? Does it state the theme?

II. TYPE Give your reasons for classifying the story as one of (a) plot, (b) setting or local color, (c) tone or atmosphere, (d) character, (e) theme. Are there any other classifications?

III. SETTING What is the (a) visible background, (b) time of day, (c) climate, (d) historical period? Is the setting of the story important or not? Is there unity of time and place, or does the story change from time to time and from place to place?

IV. CHARACTERS Analyze the characters according to (a) name, (b) appearance, (c) emotional reaction, (d) attitude toward life, standards of right and wrong, (e) others' attitude toward them for choices they make. Do they smack of reality? Are they believable? Do the major characters change in any way from the beginning to the end of the story?

V. PLOT What is the main problem the protagonist faces? Does he succeed or fail? What is the source of the conflict in the story? (a) internal--desires within, (b) external--between characters of character and environment? Where is the turning point (climax) in the story? (Here the conflict is most intense and the outcome inevitable.) Who or what are the opposing forces? Is there adequate suspense and tension in the story?

VI. STYLE What passages demonstrate the author's ability to draw sharp characterizations? What passages show that he has an ear for dialogue? A dramatic sense? A talent for imagery--that is, description or the creation of mood and tone? Does the author ever use symbols? Foreshadowing? Repetition? Other literary devices such as irony, dialect, etc.?

VII. POINT OF VIEW

(a) 1st. person central--central character tells the story in his own words.

(b) 1st. person peripheral--a noncentral character tells the story.

(c) 3rd. person limited--refers to all characters in 3rd. person but only describes what can be seen, heard, or thought by a single character.

(d) 3rd. person omniscient--refers to each character in the 3rd. person and may describe what several characters see, hear or think as well as events at which no character is present.

(e) stream of consciousness-a story which is told by recording the current of thought passing through the mind of a character.

VIII. THEME What general truth does the author seem to be stating about human nature? What is the theme of the story? Is it important or merely incidental?

SHAKESPEARE

Phase 3-5

Course Description

This course deals with an abbreviated study of Shakespeare. It is designed for those students who are interested in Shakespeare and his work and are studying why he is the most universally popular playwright. The course will provide an excursion into the comic, tragic and historical worlds of Shakespeare presented in his plays. Discussion will deal with inner conflicts of characters, consequences of character's actions, and universality of Shakespeare's actions and elements of Elizabethan theater. Writing assignments will be required at the teacher's discretion either in form of a theme, or critical analysis or essay or exam.

Achievement Level

Students should be reading at 12th. grade level. They should have a genuine interest in Shakespeare or drama. The students should also be willing and able to cope with the difficult demands of Shakespeare structure and language. Active participation in class is to be expected of the student.

Objectives

1. To offer opportunity for the student to listen to professional artists read Shakespeare's poetry and plays and also provide the student with opportunities to see the plays and parts of plays acted out in movies

2. To acquaint the student with construction of Shakespeare's poetry and drama and to help him understand Shakespearean language

3. To stress comic and tragic elements of Shakespeare's plays and to enable the student to distinguish between both forms and styles. Also, to help the student compare theme, styles and form in all of Shakespeare's plays

4. To point out through discussion a relationship between ideas in Shakespeare's plays and the dilemma of modern man, discussing not only the teacher's ideas, but critics ideas also

5. To help the student see Shakespeare's world as part of a microcosm around Shakespeare's world

Chief Emphasis

In addition to the increased understanding and knowledge of Shakespeare as a person and as a playwright, and the knowledge and understanding gained through study of his plays, the teachers should work to develop a way of introducing the relevance of the ideas in Shakespeare to the world of all men today.

Materials - The teacher may use any one of the following:

Hamlet; As You Like It
Measure for Measure
Othello
King Lear
Twelfth Night & Your Own Thing
Macbeth
Taming of the Shrew
Henry IV, Part I & Henry IV, Part II
Romeo and Juliet
Midsummer Night's Dream
Rosencrantz and Guildenstern Are Dead
Merchant of Venice

Course Outline

(It should be understood that the materials vary in different schools. The teachers may therefore make selections accordingly.)

Week 1

I. Introduction to the course including the Elizabethean World and a discussion of Shakespeare-his birth; his contributions; his dramas; sonnets, songs, long narrative poems; common Shakespearean stage devices and techniques.

A. Filmstrips: Introduction to Shakespeare
Shakespeare's Theater

B. Films: Shakespeare's Theatre Globe Playhouse
Age of Elizabeth
The Globe Theatre

II. (optional) Assign the biography Shakespeare of London by Marchette Chute to be read outside of class.

III. Give backgrounds to works and techniques; including play types, style, sources, themes, periods in career, etc.

Weeks 2 and 3

I. Study either King Lear or Macbeth.

A. King Lear

1. Discuss briefly the history of the play.
2. Discuss the changing nature of Lear as the play progresses. Discuss Lear's madness---can it be traced step by step? What is it that brings about his madness?
3. Discuss the universal and rather "eternal" theme of the relations of parents and children. What other ideas are relevant to today's society?
4. Discuss the structure of the play, mentioning the double plot or double story: one plot being of Lear and his daughters, the other the story of Gloucester and his sons.
5. How can you justify King Lear being termed a tragedy? What contributes to Lear's tragedy? What is the primary cause of his tragedy? Discuss the concept of undeserved suffering presented in the play from the various points of view of the characters.
6. Writing assignment: Write a theme discussing the "eternal" theme of the relationships between parents and children. Draw examples from the play and discuss this theme in relation to man today.
7. Consider the structure of the play determined by Lear's initial decision.
8. Discuss the ambivalent use of astrological influences in the play.
9. This play might be used to arouse discussion in the so called "generation gap" and the problem which most teenagers face: getting along with parents.

B. Macbeth

1. Read Macbeth and compare the contrast Macbeth and Lady Macbeth in regard to their motives and attitudes as they plan to murder Duncan?
2. What ideas are presented in the play regarding political power?
3. How does Macbeth's success in becoming a king affect him and Scotland?
4. What are some concepts of good and evil, power and ambition, personal conflicts that are presented in the play?

Films: The Themes of Macbeth
The Politics of Power
The Secretest Man

Weeks 4 and 5

I. Study either Othello, Hamlet, or Romeo & Juliet.

A. Othello

1. Read Othello
2. Discuss Othello as the central character in the play and discuss his relationship to Iago. Can Othello be considered more a victim, pathetic at the end, when he is awakened from his nightmare? Can Iago's conduct in any way explain the desolation he causes before he is exposed?
3. Discuss the character of Iago: Othello. Compare and contrast the two. How does one complement the other? Discuss the dramatic change that occurs in Othello in terms of behavior and the words and images he uses to express this change.
4. Summarize the tragic action of the play. Who is the protagonist? antagonist? Why is this play termed a tragedy? Compare the tragic elements of Othello to those of King Lear. Can both men be considered tragic heroes? Explain.
5. What is the theme of the play? Discuss jealousy in love as a theme. Can this theme be discussed in relation to the world of man today? How?
6. Consider the structure of the play. Discuss the various parts of the structure and place the events of this play according to the structure.
7. Writing Assignment: Consider the elements in Othello which make it distinct from King Lear. How can this play be contrasted to Lear as a tragic work?
8. Tape recordings: Othello Part I - #412030
Othello Part II - #412031
Othello Part III - #412032

B. Hamlet

1. Discuss tragedy specifically, including the revenge play: refer to The Spanish Tragedies and to Aristotle's Definition of Tragedy.
2. Note Hamlet as the pivotal character in his many moods and modes.
3. Consider Shakespeare's use of the double family involvement.
4. Examine such themes as women, love, parents, honesty, disease, futility, madness, hypocrisy, the nature of man.
5. Evaluate the language and imagery of the play.
6. Discuss Hamlet as a hero. How is he a tragic hero?

7. Discuss Hamlet as an example of a man who delays action and thinks.
8. Define "tragic flow" and try to determine if Hamlet had one in the classical sense.
9. Why are there evident inconsistencies in Hamlet's behavior? When is he a man of action? When is he a procrastinator? Why?

Films: Encyclopedia Britannica
Films of Hamlet

C. Romeo & Juliet

1. Assign the reading of The Tragedy of Romeo and Juliet.
2. Explain tragic format and the early tragedies.
3. Give writing assignment on the great importance of chance in play.
4. Discuss the play after students have been encouraged to re-read key scenes.

Weeks 6 and 7

I. Study either Merchant of Venice, Twelfth Night, Your Own Thing, Rosencrantz and Guildenstern, or Henry IV, Part I and II; (the teacher may choose accordingly.)

A. Merchant of Venice

1. Study the melancholic character of Antonio. Why is he melancholic? What are the outstanding characteristics of Antonio, Shylock, Bassanio? Compare and contrast the characters of these men. What are their ensuing relationships?
2. Discuss the character of Portia. Discuss the element of mistaken identities in Shakespeare's plays. Where is this element apparent in this play? In the role of "lawyer" how does Portia treat Shylock? Does she give him the treatment that he deserves? Defend your answer.
3. Discuss the Christian and Jewish elements present. Relate them to today's world.
4. Discuss the poetic elements which are present in this play. How do they contribute to the plot of this play? How are these poems part of the action?
5. Discuss this comedy in relation to A Midsummer Night's Dream. Which play is written in greater depth? Which is written with greater sincerity? What contributes to the comic element of both plays?
6. Writing assignment: In a well written theme, consider the triangular structure of this particular play. Which elements offer proof that this is a play which truly belongs in the comic category?
7. Explain the comedy form for Shakespeare.

B. Twelfth Night and Your Own Thing

1. Compare the comic elements with those of As You Like It.
2. Discuss the "willing suspension of disbelief" in both plays comparatively.
3. Examine the malicious treatment of Malvolio.

4. Note the difficulties and relative successes in a modern adaptation of Shakespeare's play.
5. Does Shakespeare express an attitude toward puritanism?
6. What justice was inflicted upon Malvolio and Shylock? Did each get what they deserved? Why or why not?
7. What are the different attitudes of the characters toward love in the play, Viola, Olivia, Orsina, Antonio, Sebastian, and the priest?
8. What makes a man false according to the play?
9. How is farce used as part of the comedy in the play?
10. How is "love at first sight" treated in the play?

C. Rosencrantz and Guildenstern Are Dead

1. Begin discussion by noting the existential elements in both Hamlet and Rosencrantz and Guildenstern Are Dead: alienation, fear, freedom, nothingness, existence, reason.
2. Compare Shakespeare's and Stoppard's treatment of these two "Nonentities", Rosencrantz and Guildenstern.
3. Discuss point of view carefully.
4. Examine the players and their importance in this work.

D. Henry IV - Part I and II

1. Assign the reading of Henry IV, Part II for extra credit.
2. Emphasize the figures of Falstaff and Prince Hal-Henry.
3. Assign the reading of Henry IV, Part I.

Weeks 8 and 9

I. Study Midsummer Night's Dream, As You Like It, Taming of Shrew, Measure for Measure.

A. Midsummer Night's Dream

1. Discuss the elements of Shakespeare's plays which make them comedies. What are the elements of this play which make it a comedy?
2. Discuss the triangular structures of this play. Discuss Shakespeare's technique of a play within a play. Consider the three stories which are apparent in this play: the complex love affairs of Demetrius and Lysander, Hermia and Helena; the casting, rehearsal, and performance of the comical tragedy of Pyramus and Thisbe by workingmen of Athens; and the troubles in fairyland bwtween Oberon and Titania.
3. What are the elements of the real world and the world of fantasy of the play? How are they related to man's thinking today? To what extent must the reader use his imagination?
4. Discuss the love in this play and the pitfalls which hamper it. Have someone give a report on Venus and Adonis. Compare the Henena-Demetrius situation to that of Venus and Adonis. Can these situations be related to man today? Discuss.
5. Writing assignment: Compare the "love matches" that are made in this play. Are the matches valid? Discuss each using direct examples from the play to support your opinions.
6. Filmstrip: A Midsummer Night's Dream - #313755.

B. As You Like It

1. Discuss the pastoral tradition.
2. Consider the characters in the play as types and foils.
3. Deal with the nature of comedy, especially in the Elizabethan sense.
4. Note the cruelty evident in this ostensibly lighthearted play.
5. Assess the themes and concepts in the play, especially the many aspects of love.
6. Consider the elements that constitute the comic in this play: the range from coarse jest to sophisticated wit.

C. Measure for Measure

1. Begin discussion with a consideration of hypocrisy, justice, integrity, virtue, authority.
2. Consider the magnitude of Claudio's "crime" in terms of contemporary values.
3. Discuss the difficulty of making certain decisions (examine the absolute moral standards of Isabella).
4. Evaluate the importance of the comic characters in the play, especially the ironies they provoke.
5. Consider the form of this play carefully since it is not easily categorized.

D. Taming of the Shrew

1. Discuss The Taming of the Shrew.
2. Write a theme on topic of the student's choice for The Taming of the Shrew.

II. Supplementary Readings for Students:

Armour: Twisted Tales from Shakespeare (Signet)
Bradley: Shakespearean Tragedy (Fawcett)
Chute: Shakespeare of London (Dutton)
Stories of Shakespeare (Mentor)
Kettle: Shakespeare in a Changing World (International)
Spencer: Shakespeare and the Nature of Man (Macmillan)
Traverse: An Approach to Shakespeare
Webster: Shakespeare Without Tears
Van Doren: Shakespeare
Grebanier: The Heart of Hamlet
Knight: Wheel of Fire
Wilson: What Happens in Hamlet
Harcourt and Brace: Four English Biographies
Spectrum, Prentice-Hall: Shakespeare: The Comedies
Spectrum, Prentice-Hall: Shakespeare: The Tragedies
Anchor: Shakespeare: Our Contemporary

Supplementary Reading for Teacher:

Weil: Shakespeare's Romantic Comedy
MacFarland: Tragic Meanings in Shakespeare
Bevington, Ed., Twentieth Century Interpretations of Hamlet, Prentice-Hall
Bonheim, Ed., The King Lear Perplex
Campbell and Quinn, The Reader's Encyclopedia of Shakespeare, Cromwell
Corrigan, Ed., Tragedy: Vision and Form, Chandler
Evans, Teaching Shakespeare in the High School, MacMillan
Halio, Ed., Twentieth Century Interpretations of As You Like It
Harbage, Ed., Shakespeare, The Tragedies, Prentice-Hall
Harrison, Ed., Shakespeare, The Complete Works, Oxford
Muir, Ed., Shakespeare, The Comedies, Prentice-Hall
"Shakespeare's Britain", National Geographic, May, 1964

References- The teacher should select from the below mentioned references according to the plays taught and materials available.

Films: Hamlet, four parts, Encyclopedia Britannica
The England of Elizabeth
Macbeth-The Themes of Macbeth; The Politics of Power; The Secretest Man
Shakespeare's Theatre Globe Playhouse
Age of Elizabeth
The Globe

Filmstrips: "The Globe Theatre", four parts, Encyclopedia Britannica

Tapes: Othello-Parts I,II,III.

Records: The Woman in Shakespeare's Plays (Folkways)
Songs from Shakespeare's Plays (Folkways)
Claire Luce Reads Venus and Adonis (Folkways)
The Sonnets read by John Gielgud (Caldmon)
A Midsummer Night's Dream performed by Paul Scofield and Eleanor Parker (Caldmon)
"Ages of Man", Gielgud, Columbia
"Elizabethan England", BBC, American Heritage
"Elizabethan Everyday Life", (with filmstrip), EAV
"Elizabethan Love Poems", Spoken Arts
Hamlet, London, Caedman
King Lear, London
"Love in Shakespeare", Spoken Arts
Measure for Measure, Caedmon
"Shakespeare's Pronunciation", University Press
"Shakespeare's Sonnets", Spoken Arts
Twelfth Night, London
"Woman, Portraits from Shakespeare's Gallery", Folkways
Macbeth, performed by the Old Vic Company (RCA Victor)

Suggested Approaches and Teaching Aids.

1. Have the students prepare and read significant passages.
2. Have the students prepare to act out significant passages.
3. Have the students prepare an oral book report or other independent project, choosing any one of Shakespeare's plays which have not been read in class. Have them discuss several of Shakespeare's dramatic devices in the play they have chosen. Sonnets may also be used.
4. At any time the teacher feels it is necessary he or she should quiz the students on their reading.
5. Tests may be given after each play if the teacher feels it is necessary, or the teacher may administer one test after studying the tragic plays and then another after studying the comic plays. Refer the students to the study questions at the beginning of each play.
6. Emphasize throughout the course the differences and similarities between comedy and tragedy.
7. Discuss and compare carefully the role and function of the fool, not only in Shakespeare's work but in other literatures as well.
8. The teacher may utilize recordings of the plays, all available in the record library, at his discretion.
9. Use background information wherever necessary, but concentrate mainly on the plays.
10. Make use of audio-visual materials as they seem to fit in. Records are generally available and should be used for about one-third of the plays. This doesn't mean that the students should have to listen to the whole play on record. Use parts of the records for key scenes; make the records available for the students to use on a personal or group basis.
11. Make a constant effort to tie the plays and their characters and themes into the modern world.

THE OTHER WORLD

Phase 3-5

Course Description

The occult, the supernatural, the spirit world. All these interest the high school student, perhaps as a revolt against the technological precision he confronts in his daily life. This course will examine a number of works which either address themselves to examining the occult or have elements in them that are beyond the explanation of reason or science. Not all of the works in this course will be immediately seen as belonging to "The Other World." However, as they are studied, the class will see that man has been interested in what he cannot fully explain for many years. This course will also include an in-depth research assignment and, if possible, bring in speakers, films, recordings, etc. to supplement the reading material.

Objectives

1. To acquaint the student with a number of works of literature, and to study them in depth, especially examining them from the perspective of the supernatural, the unknown, or the occult

2. To allow the student to form his own opinion, after reading and examining the works of literature and doing his in-depth assignment, about the other world. Does it exist? Is it all psychological? Why is it so popular?

3. To encourage a diverse group of opinions and arguments about the other world through class discussion

4. To examine common threads that run through all of the works, and to ask if these are common to all people, or if they are present only in the types of works studied

Course Outline

The following is a suggested timetable for a nine-week course. The instructor may feel that certain works require more or less time, that new works should be added or that cited works be dropped; this may be done, but the instructor should keep in mind the basic philosophy and objectives of the course.

Week 1

A study of the other world in early Greek drama. Antigone, with the emphasis Sophocles places on the will of the gods, is especially suited for this unit.

Week 2 and 3

A study of Dante's Inferno. Here, the class will study the most famous part of Dante's trilogy, The Divine Comedy, and will try to relate it to other concepts of hell from his other experiences with literature or his own beliefs. How did the medieval man regard Hell? How does Dante portray Satan? How does the punishment for sins in the other world correspond to the sins committed in this world?

Weeks 4 and 5

A study of Goethe's Faust. This famous play, about a man who sells his soul to Mephistopheles, is one of the most provocative works in the course. The questions of pride, evil, lust, human relations, redemption, and love are examined in an original and interesting manner. Part I of the play should be covered in class. Part II could be read by the superior students for extra credit.

Week 6

Edgar Allan Poe short stories. Here, the master of the horror and the macabre will be studied in detail. About 7-10 stories, preferable not those usually studied in high school courses ("The Black Cat," The Pit and the Pendulum," and "The Tell-Tale Heart") should be examined. Are there common ideas running through these stories? What are they?

Weeks 7 and 8

Other occult short stories. Selections from The Dunwich Horror, Famous Ghost Stories, Twelve Stories for Late at Night, or A Hangman's Dozen will be studied during these two weeks. The instructor may work out different ways in which to study these stories, including work with small groups.

Week 9

Oral reports on independent research. Early in the nine weeks, the instructor should assign, or allow the students to choose, a topic dealing with the other world that he will research in depth. Oral reports, panel discussions, group projects could be used to present the research assignments to the class. Below are some suggested topics; others may be used.

reincarnation
Satanism
voodoo
witches and witchcraft
history of the Gothic novel
history of the occult in the cinema
the occult in television
fortune telling
astrology
dreams
seances and mediums
alchemy and science
palmistry
ESP
the black mass
werewolves
Salem witch trials
vampires

Writing and Composition: A paper or essay test over each major work, the in-depth research assignment, and quizzes should comprise most of the writing for this course.

MAN'S GUILT AND JUSTICE

Phase 3-5

Course Description

Most men suffer from real or imagined guilt, sometimes for private hidden feelings, sometimes for public crimes. The offense may be against their own natures, the mind or body of another person, or even against society itself. In any case, the punishment or justice must be meted out. Literature of all ages and nations deal with this problem. This course will take up the matter of personal guilt and justice through specific works to explore and many interpretations.

Achievement Level

This course requires the student to have a fairly high reading comprehension and writing ability and to be capable of good literary analysis of a variety of works. A readiness to do considerable outside reading is a necessity. Themes and class participation will give the student adequate opportunity to express his own conclusions.

Objectives

1. To realize the prevalence and importance of the "guilt theme" in literature as it reflects some exertion of human nature

2. To enable the student to recognize his own feelings of guilt and his own demands for justice through the vicarious experiences of the central figures in specific works

3. To discover the difference between real and imagined guilt and to distinguish between justice and vengeance

Chief Emphases

This course is designed to enrich the student's reading background, to encourage his wider literary interest, and to objectify his judgement and taste. An increase of pleasure in reading well and interpretively should also be beneficial.

Materials

Sophocles, Oedipus Rex
Ibsen, Ghosts
Conrad, Lord Jim
Boulle, Face of a Hero
Kelley, A Different Drummer

Short stories and poetry as suggested by the daily class discussion, and interest, for instance, "The Sheriff's Children" in Stories in Black and White.

Course Outline

Weeks 1 and 2

I. Introduction to course

A. Discussion of Greek "nemisis"

   1. retribution
   2. revenge
   3. justice
   4. punishment

  B. The fall of man

   1. Adam and Eve
   2. Cain and Abel

II. Begin Oedipus Rex (Read in class)

  A. The gods and hubris

   1. Why does Oedipus feel guilty?
   2. How did he attempt to circumvent the gods?
   3. What was his punishment?

  B. Justification

   1. Can man be punished through another person? Laius & Jocasta
   2. Was Oedipus punished for his own crime as well as his father's?

  C. Assignment: Read outside of class for theme review to be handed in during the ninth week of the course, Crime and Punishment.

Weeks 3 and 4

I. Read Face of a Hero

  A. Guilt by omission

   1. What is Berthier actually guilty of doing?
   2. What motivated Berthier's fear and silence?
   3. Was his concern about respect justified?

  B. Berthier's ultimate guilt

   1. Will he be punished?
   2. In what way is justice served in the novel?
   3. What is the irony of the trial and Berthier's part in it?
   4. Is self-delusion possible? Can one absolve himself of guilt completely?
   5. What is meant by rationalization?

II. Comparison with Oedipus and Macbeth

  A. Hubris in the three works

  B. Punishment and justice: How is it served in each work?

  C. Theme in class using one of the above questions.

Weeks 5 and 6

I. Read Lord Jim

- A. Contrast with Berthier in Face of a Hero
    1. Jim's "crime" - omission - cowardice
    2. Jim's punishment: public and private. How does this compare with the two punishments of Oedipus?
    3. Was his death necessary? In the same way Macbeth's was?
    4. Why did Jim feel he had to punish himself?
    5. Which position was saner: Berthier's or Jim's?
- B. The Satisfaction of Justice
    1. For ourselves? For others?
    2. Man's conscience

II. Conrad's "sentiment of existence"

- A. Can man live with his guilt?
- B. Is the feeling of guilt healthy or not?
- C. What part does "fidelity to a certain standard of conduct" play in guilt, justice, retribution?
    1. Is saying one is sorry enough?
    2. Can Oedipus' blinding himself relate to Jim's self-punishment?
- D. How is forgiveness related to guilt, punishment, retribution?
    1. Read King Claudius' soliloquy in Hamlet III, iii, 36-71.
    2. Class theme: Contrast Claudius' and Jim's attitudes toward their guilt.

Weeks 7 and 8

I. Read Ibsen's Ghosts in Dramatic Literature

- A. Guilt as the central theme
    1. Why was the orphanage being built?
    2. Who is guilty in the play? Mrs. Alving? Mr. Manders? Captain Alving?
    3. How does their guilt affect the young characters Oswald and Regina?
- B. The Irony of justice
    1. Who is punished in the play?
    2. Is this person the most guilty?
    3. Do some persons go unpunished?
    4. Compare Bertier and Manders

II. Sins of the Fathers

- A. Define this concept and discuss its validity
- B. Suffering of the innocent
  1. Oswald and Regina - Innocent sufferers?
  2. Compare Oswald with Oedipus in terms of their being victims
- C. Read Motley's "The Almost White Boy" in American Negro Short Stories

Week 9

I. Review

II. Read and discuss Browning's "My Last Duchess", "Richard Cory", "Mr. Flood's Party", "Death of a Hired Man".

III. Summary of ideas about guilt, justice, restitution, punishment, etc.

SATIRIC VISION (LIFE AS A BITTER COMEDY)

Phase 3-5

Course Description

The romantic sees life as he wishes it to be, but the satirist sees life as it is. All the failures and follies of human nature become the target of his ridicule and his criticism. The works you study in this course will include all degrees of satire from the delightful to the devastating--from the classic to the contemporary. Particular attention will focus on the object of the attack, the incongruity of the literary device, and the effectiveness of the whole work, noting also the change in approach and emphasis in satire depending upon the age in which it was written.

Achievement Level

This course presupposes a definite facility of comprehension, an ability to analyze, and a better than average competence in writing. A willingness to do considerable reading both in and out of class is an absolute necessity.

Objectives

1. To understand the nature of satire, its purpose, and its forms
2. To recognize the devices employed in satire: irony, exageration, wit, ingenuity, and humor
3. To discover the universality of satire which prevents it from being merely personal animosity, sarcasm, or self-justification

Chief Emphases

This course should enable the student to recognize satire and to appreciate its variety of forms. It should also sharpen his own wit and allow him to see himself as possessing the faults and foibles of his fellow human beings.

Materials

Satire, ed. Allen and Stephens
Aristophanes, The Frogs in Seven Greek Plays
Moliere, Love is the Best Doctor in Satire
Sheridan, School for Scandal
Swift, "A Modest Proposal" in Satire
_____, "Voyage to the Houyhnhms" in Gulliver's Travels
Pope, The Rape of the Lock in Satire
Austen, Pride and Prejudice
Wilde, The Importance of Being Ernest
Waugh, The Loved One
Vonnegut, God Bless You, Mr. Rosewater
Fry, The Lady For Burning
Chaucer, "The Nun's Priest's Tale"

Course Outline

Weeks 1 and 2

I. Introduction to the course and its content

   A. Definitions of satire

   B. Fundamental devices

      1. Wit and/or humor (intellectual and emotional)
      2. Ridicule
      3. Incongruity
      4. Diminution and exaggeration
      5. Gay contempt
      6. Mockery

   C. Read E.E. Cummings' "Next to of Course God"

      1. What is the tone of this poem?
      2. Is the meaning implicit or explicit?
      3. How effective is it to convey the author's meaning and attitude?

   D. Write in class an editorial saying exactly the same thing the poet is saying. Discuss the comparative effectiveness.

II. Begin reading in class Aristophanes' The Frogs

   A. The characters

      1. God and servent
      2. Playwrights Euripides and Aeschyius

   B. The Contest

      1. What was significant about the contest to the Greeks?
      2. What was it satirizing? The gods, the playwrights, the critics, the judges, or the literary styles?
      3. How can these "gibes" also be directed toward contemporary life? How about ridicule aimed at cowboy films, the spy stories, Love Story?

III. Read "The Nature of Satire" by Northrup Frye in Satire.

   A. Application to The Frogs.

   B. Basic qualities: wit or humor and object of the attack.

   C. Use Abrams, Glossary of Literary Terms for definitions of wit and humor.

Weeks 3 and 4

I. Begin Pope's Rape of the Lock.

   A. Levels of satire used in this work.

      1. Form - mock epic
      2. Belinda as a product of her rearing, environment, and social level
      3. Values of society
      4. Universal application

   B. Pope's devices

      1. Why the mock herioc form?
      2. In what way does this form contribute to the purpose of the work? To the satire itself?
      3. How do they reveal Pope's attitudes?
      4. Antithesis, incongruity (find examples in the text).

II. Swift's "Houyhnhm Land" in Gulliver's Travels.

   A. The Houyhnhm and the Yahoo

      1. Rational animal
      2. Animal capable of rationality

   B. Gulliver's discovery of his own "Yahooness"

      1. Houyhnhm master's comparison
      2. Gulliver's own observation of Yahoo and similarities to man
      3. Approach of Yahoo female

   C. Discussion

      1. Could Gulliver become a houyhnhm?
      2. What happened to his own rationality?
      3. What is the role of Capt. Alvarez?

   D. Comparison with Pope's satire

      1. Ingenuity and wit
      2. View of man
      3. What is meant by literary didacticism?

Weeks 5 and 6

I. Introduction to Chaucer

   A. Read a few portraits from Prologue to Canterbury Tales: Monk, Friar, Prioresse, Wife of Bath.

      1. How does Chaucer characterize these persons?
      2. Gay contempt, vocabulary, implication

   B. How does the satirist use the portrait of one person?

Week 7

I. Read Sheridan's School for Scandal (Use recording of the play)

   A. Write a comparative study of Rape of the Lock, and School for Scandal judging them by Frye's "prescription": wit and humor and the object of the attack (500 words or more).

      1. What satiric devices are used?
      2. Do they attack values as well as manners?
      3. Do they all have universal applications?

   B. Outside of class read Jane Austen's Pride and Prejudice to be used later with the study of Wilde's Importance of Being Ernest.

Weeks 8 and 9

I. Read and listen to the recording of The Importance of Being Ernest.

   A. Comedy of Manners

      1. Is this play another example of this kind of satirical tone?
      2. What is Wilde satirizing precisely?

   B. Are we in this country in 1971 class conscious?

      1. Does snobism exist in the United States?
      2. Is this attitude foolish? absurd? dangerous?
      3. What kinds are there?
      4. What does this attitude tell us about human nature?

II. Read Vonnegut's God Bless You, Mr. Rosewater (In and out of class)
Alternative - Lucky Jim

   A. Sardonic satire - definition

      1. How does this satire differ from the Wilde play in tone and attack?
      2. How does the humor differ?
      3. Does Wilde care about human beings and their follies? Does Vonnegut? How do you know?

   B. Satire, truth, realism

      1. Define realist, cynic
      2. Does Vonnegut feel threatened by society or amused by it?
      3. What gives the book its humor in view of its cynicism and bitterness?
      4. Is the satirist an optimist or a pessimist? (Theme in class)

DREAMS OF MEN

Phase 4

Course Description

The ability to dream makes it possible for man to escape into the past and to anticipate the future. The literary works studied in this course examine the interaction between the dreams people dream and the physical world in which they live. Some dreams lead to disillusionment and frustration; others lead to self-realization and fulfillment. Recognizing the impact dreams have on life helps us to understand the nature of man and hence to understand ourselves.

Achievement Level

This course is designed for students who can be motivated to read not only for enjoyment but also for intellectual growth. Students should be reading at the 11th. grade level or above and should be able to write critical papers analyzing literary works.

Objectives

1. To provide an atmosphere in which students are encouraged to express their views and reactions
2. To acquaint students with literary works emphasizing the impact of various kinds of dreams on the lives of the characters
3. To foster an understanding of ethical and philosophical values
4. To provide experiences for critical and creative writing
5. To encourage students to acquire self-knowledge by evaluating their own aspirations, hopes, and limitations

Chief Emphasis

Conscious, intelligent human beings have hopes and aspirations which give meaning to life. When these dreams are not based on self-knowledge and stable values, they frequently lead to disillusionment. This course emphasizes the complexities that arise in life as a result of the interaction between the imagination and the physical world.

Materials

Death of a Salesman
The Glass Menagerie
The Chosen
Man of La Mancha

Alternatives:

Madame Bovary or The Great Gatsby
Zorba the Greek
Face of a Hero

Short Selections: "The Secret Life of Walter Mitty," "The Soft Touch of Grass," "The Standard of Living," "Paul's Case," "Silent Snow, Secret Snow," "Winter Dreams," "Miss Brill," "Araby," "Dream Children," "The Duke's Children".

Selections from:

Adventures in World Literature
World Through Literature
Voices of Man: I Have a Dream
American Negro Poetry
Man in Literature (Scott, Foresman, and Company)

A Collection of Poems on Dreams (see References)

Films:

Madame Bovary
Harriet Tubman, the Moses of Her People
I Have a Dream
Films on Israel, Islam, and Buddha (Public Library)

Records

Death of a Salesman
The Glass Menagerie
The Dreamkeeper--Poetry of Langston Hughes
King: In Search of Freedom

Course Outline

Weeks 1 and 2 (part)

I. Introduction to theme

  A. Definitions of terms to be used in class discussions. Have students give personal definitions. Consider connotations. Dreams, goals, imagination, aspirations, illusions, delusions, reality, idealist, romanticist, disillusionment.

  B. Discussion topics

    1. Consider "dreams" literally and then the "dream metaphor."
    2. Dreaming as universal experience: "In a Glass of Cider" by Robert Frost.
    3. Man's need for illusions. (Poem by Sandburg and comment by Pirandello)
    4. Illusion often becomes reality, and reality often becomes illusion.

II. Background in philosophical and spiritual values. (May be used as a library assignment or be used before teaching The Chosen)

  A. Idealism: Plato, Kant, Emerson and the Transcendentialists.

  B. Search for the Holy Grail: excerpts from Idylls of the King, Morte D'Arthur, or Camelot.

  C. Eastern religions and philosophy

  D. Martin Luther King: "I Have a Dream"

III. Writing assignment: a personal essay, poem, or form of creative writing--"I Had a Dream," "I Have a Dream," "My Ideal________"

IV. The impossible dream: Man of La Mancha

- A. Read background material: selections from Don Quixote
- B. Listen to parts of record (Public Library)
- C. Act out a scene in class
- D. Discuss the lyrics of "The Quest" and "Dulcinea"
- E. Read the following poems: "Eldorado," "Ride a Wild Horse," "Madman's Song"
- F. Writing assignment (short): When Should a Person Stop Dreaming the Impossible Dream?

Week 2 (part) and 3

I. Dreams as an escape from reality

- A. Temporary withdrawal--daydreams
  1. "The Secret Life of Walter Mitty"
  2. "The Standard of Living"
  3. "Miss Brill"
  4. "The Old Lady Shows Her Medals"
- B. Illusion becomes reality
  1. "Paul's Case"
  2. "Silent Snow, Secret Snow"
  3. "Miniver Cheever"
- C. The Glass Menagerie (see References)
  1. Read play in class with record
  2. Discussion topics
     - a. What does the fact that this is a "memory play" tell us about Tom?
     - b. Describe the separate world to which each of the Wingates escapes.
     - c. What value is lacking in the Wingate family?
  3. Writing assignment: Symbolism in The Glass Menagerie. Suggested topics
     - a. Tom says that he has a "poet's weakness for symbols." Discuss in detail the symbols related to "the dream world" of each of the Wingates.
     - b. Discuss "the glass menagerie" as the central symbol of the play.

Weeks 4 and 5

I. Man's disillusionment with himself and his life: Madame Bovary

A. Discussion topics:

1. Emma Bovary's romantic imagination
2. Emma's search for beauty, happiness, social glory in her attempts to escape from her realistic, boring, bourgeois life.
3. The supporting characters: Charles Bovary, Leon and Rodolphe
4. This tragic irony of man's inability to achieve a goal.

B. Writing assignment:
1. Choose two of the following words, all used in Madame Bovary or in class discussion, and relate them to book: decay; romantic; disillusionment; deceit; bourgeois; fulfillment; beauty; degenerate; dream/reality.
2. Character development of one or two characters in this novel (include personality, beliefs, attitude, appearance, importance to the novel etc. Cite several examples that typify these characters in supporting what you say about them. (These can be taken from action, description or from the dialogues)).
3. Can man rise above his disillusionment? Use Emma's disappointment as a beginning for your answer and then your own thoughts.

Alternative

I. Man's disillusionment with himself and his life: Two works by F. Scott Fitzgerald.

A. "Winter Dreams"

1. How does Judy give substance to Dexter's dreams?
2. What do you think the future holds for Judy and Dexter?

B. The Great Gatsby

1. Compare/contrast Daisy with Judy in "Winter Dreams"
2. Discuss Gatsby as an idealist and visionary. What is his dream? How does he plan to obtain it?

C. The American Dream

1. Trace evolution of man's dream of a better world in which to live: the Golden Age, Edenic myth, Camelot, The New World.
2. Read to class parts of Eric Sevareid's essay on the universality of the American Dream ("The American Dream Today").
3. Note Nick's assessment of Gatsby's dream as it relates to the American Dream.
4. Gatsby is committed to the following of a grail. Develop an interpretation of the novel as an ironic inversion of a knightly quest for the Grail.
5. Discuss this novel as a criticism of the failure of the American Dream.
6. Discuss The Great Gatsby as a "poem" in praise of the quest, the quester, and the possibilities of the American Dream. (see References)

Weeks 6 and 7

I. Self-realization and stable values: The Chosen

A. Discussion topics:

1. Friendship: "A Greek philosopher said that two people who are true friends are like two bodies with one soul."
2. Faith in God and trust in wisdom: "Master of the Universe, how do you permit such a thing to happen?"
3. "A man must fill his life with meaning."

B. Writing Assignment: If you were a young American of devout Jewish beliefs, would you feel it necessary to offer your life and/or services to the state of Israel? Explain (from Living Literature Series)

Alternative:

I. Self-realization and stable values: Zorba the Greek

A. Read book (records may be helpful)

B. Discussion topics:

1. Different lifestyles of Zorba and Boss
2. Zorba's philosophies on women, wine, love, war, life, religion, etc.
3. Zorba's concept of freedom
4. Functions of Madame Hortense and The widow

C. Writing Assignments:

1. Zorba says that to be free Boss will have to cut the string and give way to folly. Will Boss, or any of us ever be able to cut this action? Why or why not?
2. Compare the relationship of Boss and his old friend to the relationship of Boss and his new friend Zorba.
3. The point of view from which Zorba was presented is important. How does it influence your point of view.

D. 1953 Book Review Digest has some interesting reviews.

Weeks 8 and 9 (part)

I. The wrong dreams: The Death of a Salesman

A. Read play in class with record

B. Topics for discussion:

1. Willy's competing dreams: urban dream of business success and agrarian dream of open space.
2. Willy's values
3. Willy's lack of self-knowledge
4. Does the intensity of Willy's commitment to the "wrong" dreams make him a tragic figure?

C. Writing assignment: Divide class into groups and assign a topic to each group. Groups will discuss topics before writing. Several finished papers will be read in class and discussed.
Suggested topics:

1. How does Willy's suicide fulfill his dreams of success?
2. Could Willy have been a success if he had had the "right" dreams?
3. Discuss Linda's last speech as an appraisal of Willy's dreams.
4. Trace the effect of Willy's dreams on Biff and Happy.

Week 9 (last part--completion of course)

A. Suggested topics for review:

1. Our dreams, hopes, and aspirations become a part of our "reality." Sometimes they lead to defeat and despair. Sometimes they lead to fulfillment and self-discover. What seems to determine the direction they take?
2. Man lives in two worlds--the physical world and the world of the imagination. The danger of moving completely into the latter is obvious. Speculate on the consequences of living _completely_ in the physical world and turning _completely_ away from dreams.
3. Discuss the following quotations from Browning:
    a. "Ah, but a man's reach should exceed his grasp, or what's a heaven for?" (Andrea del Sarte)
    b. "What I aspired to be, and was not, comforts me" (_Rabbi Ben Ezra_)

Suggested Approaches and Teaching Aids

1. ALTERNATIVES: One or both of the following sections from _Man In Literature_ may be substituted for a part of the Course Outline (1 week for each section):
"The Vulnerable": People robbed of their illusions
"The Seekers": Goals that bring fulfillment.

2. Recordings of dramas may be played while students read along.

3. Research assignments or group projects can be given on Plato, Buddha, Camelot, the development of the American Dream, or poetry about "dreams."

4. The following poems are appropriate for introducing the course:
In a Glass of Cider (Robert Frost)

It seemed I was a mite of sediment
That waited for the bottom to ferment
So I could catch a bubble in ascent.
I rode up on one till the bubble burst
And when that left me to sink back reversed
I was no worse off than I was at first.
I'd catch another bubble if I waited.
The thing was to get now and then elated.

The bubbles are men's dreams of what they want their lives to become. When a dream bursts, man will construct another dream and another and another.

I am credulous about the destiny of man,
And I believe more than I can ever prove
Of the future of the human race
And the importance of illusions,
The value of great expectations.

Carl Sandburg

WOMEN IN LITERATURE

Phase 4

Course Description

This course will be discussing the role of the American woman as seen through various literary works. Poetry, short stories, drama, and novels which have women as central characters will be read and discussed. Interestingly enough, most of the available material seems to concentrate on the Southern woman, in particular, and we'll be discussing such characters as Scarlett O'Hara in Gone With the Wind and and Vyry in Jubilee. American women poets such as Millay, Dickinson, and Brooks will also have a prominent place in this course.

Achievement Level

The course is designed for the superior reader as there will be a great deal of reading material and the pace in the class will be rather rapid. The two major novels are quite lengthy. Students should also be able to handle a great deal of independent work in addition to the class's requirements.

Objectives

1. To be aware of the role of women in American literature
2. To understand the term "stereotype" as it applies to women characters in literature
3. To concentrate on one particular time in American history, the Civil War period, and present the contrast in women and their life styles of that time
4. To make students aware of the works of various women poets, novelists, dramatists, etc.
5. To try to come up with a better understanding of what it means to be a women in America

Materials

Jubilee	Margaret Walker
Gone with the Wind	Margaret Mitchell
Adventures in Appreciation	
Adventures in American Literature	
Contemporary American Prose	
Contemporary American Poetry	
American Negro Poetry	

The Novel

Jubilee - main character Vyry

1. Vyry was the daughter of a slave, and herself a slave from birth.
2. Her main wishes were to have a home of her own and an education for her children.
3. It's the story of a remarkable woman who suffered one outrage after the other and yet emerged with humility and moral fortitude.

Gone With The Wind - main character Scarlett O'Hara

1. The first phase of Scarlett's life is as the typical Southern belle, beautiful and coquettish.
2. During the war she's reduced to poverty and hardship, and uses her feminine wiles to regain her lost wealth.
3. When she is rejected by her first love, Ashley Wilkes, she turns to a spiteful marriage with his brother-in-law, Charles Hamilton, who dies two months later.
4. Her second marriage is an opportunistic one for the purpose of saving her beloved home, Tara.
5. Unable to hold the one man she really loves, Rhett Butler, the novel ends with her scheming to win him back.

Gone With The Wind - Melanie Wilkes

1. She provides a contrast to the flamboyance of Scarlett; she is reticent, ladylike, and saccharine.
2. Melanie finds happiness and tranquility in devotion to an insecure man, Ashley.

Drama

The Miracle Worker - Annie Sullivan (Adventures in Appreciation)

1. In 1887, as a young woman of 20, Annie went to Alabama to try to help a family whose seven year old daughter had been blind and deaf since infancy.
2. She achieved what no one thought possible, changing a pathetic youngster into a communicating human being.

The Miracle Worker - Helen Keller

1. Once Helen learns the importance of language to life, she changes from a caged and frantic young animal into a disciplined and affectionate human being.
2. Her determination allows her to become one of the most brilliant and accomplished women of the 20th Century.

Short Story

"Early Marriage" - Conrad Richter (Adventures in American Literature)

1. With only a younger brother to accompany her, Nancy Bell had to ride across 200 miles of Apache country to marry her man.
2. This story shows the courage of the pioneer woman.

"A Southern Lady" - Ellen Glasgow (Contemporary American Prose)

1. This story is a portrait of an aristocratic Southern spinster.
2. Glasgow turns her back on that sentimental view of the South as a land of "moonlight and magnolias".
3. She is determined to present a realistic, though ironic, interpretation of Southern tradition.

"A Woman With A Past" - F. Scott Fitzgerald (Contemporary American Prose)

1. Josephine Perry is the typical flapper of the Jazz Age.
2. This story, like others of Fitzgerald's reflects the amusement, excitement, and pathos of his own life and that of his wife Zelda.

Poetry

A. Edna St. Vincent Millay (Adventures in Appreciation)

1. She was the most important woman poet of her time.
2. Many of her poems were attacks on social injustices of the time.
3. She won a Pulitzer Prize in 1923.

B. Phyllis McGinley (Adventures in Appreciation)

1. She concentrates on the small things of life - the daily routine.
2. Her poetry reflects the importance of what may seem to be insignificant daily happenings.
3. Her light verse won for her a Pulitzer Prize for poetry in 1961.

C. Emily Dickinson (Adventures in American Literature)

1. She is considered the major forerunner of modern poetry.
2. She is called "the poet of privacy" because her poems were not written to gain public attention, nor to share herself with others.

D. Other Poets

1. Elinor Wylie (Adventures in American Literature)
2. Sara Teasdale (Adventures in American Literature)
3. Amy Lowell (Contemporary American Poetry)
4. Georgia Douglas Johnson (American Negro Poetry)
5. Gwendolyn Bennett (American Negro Poetry)
6. Margaret Walker (American Negro Poetry)
7. Gwendolyn Brooks (American Negro Poetry)

E. Additional Selections

1. "Portrait of a Southern Lady" - Stephen Vincent Benet (Adventures in American Literature)
2. "My Aunt" - Oliver Wendell Holmes (Adventures in American Literature)

Suggested Approaches to Teaching:

1. Because of the length of both novels Jubilee and Gone With The Wind, it might be possible to divide the class into two different groups, with each group concentrating on one novel.

2. Some historical background may be presented concerning the Civil War period through use of oral reports on various topics related to the period.

3. In Gone With the Wind, some time should be spent discussing the characters of Ellen O'Hara, Mammy, Prissy, Belle Watling. Are they stereotypes?

4. Some background on the authors could be presented through short oral reports.

5. The Miracle Worker may be read aloud in class to provide some contrast to the great amount of individual reading which will be done in the course.

6. Discussion of modern media's presentation of women might be interesting.

7. At least four writing assignments should be required in addition to the tests.

8. A supplementary book list may be provided for additional reading.

Audio Visual Materials (available at the LaSalle High School Media Center)

Filmstrips

"Masculinity and Femininity" 301.41
"The Changing Role of Women" 301.41

Records

"But the Women Rose" 301.42
"The Negro Woman" 301.451
"Gwendolyn Brooks Reading Her Poetry" 811
"Poems and Letters of Emily Dickinson" 811
"Edna St. Vincent Millay" 811
"To Be Young, Gifted, and Black" 812

Tapes

"Man's World, Woman's Place" 301.364
"A Gwendolyn Brooks Treasury" 811
"Closeup On Helen Hayes" 921

REVOLUTION

Phase 4

Course Description

This course will be involved with man's attempt to change his political environment through radical or reactionary means. The theme will be political revolution, and it will be presented through fictional and non-fictional works. Major revolutions will be observed and studied: 1) The American Revolution, 2) French Revolution, and 3) Russian Revolution. Contemporary revolutions will be compared to the three major revolutions when the occasion arises.

Achievement Level

The student should be reading at the tenth or eleventh grade level or above. Students reading at lower levels may perform satisfactorily only if they intensify their reading output.

Objectives

1. To demonstrate that the spirit or revolution is a trait of Americans from our colonial beginnings and our "melting pot" human resources
2. To understand the part revolution has played in the history of other countries
3. To make the student aware of what may result from the wanton destruction of revolt, even when justified, unless constructive plans have been made and are carried out immediately following a revolution
4. To develop skills in the systematic use of current materials

Chief Emphases

This course will attempt to acquaint the student with the history of revolutions and the signs and attitudes that foretell the advents of the same. The cyclical historical aspects will also be stressed that accompany each revolution whether justified or not. The ideas of revolution will be studied in panel discussions, and the same will be pulled from Lutz's book, On Revolution. Other contemporary revolutions will be covered in the same way. Each student will be encouraged to write two course themes and partake in at least two panel discussions. An oral report may be employed in place of one panel requirement.

Materials

Fast, Howard: April Morning
Dickens, Charles: A Tale of Two Cities
Moorehead, Alan: The Russian Revolution
Lutz, William and Brent, Harry: On Revolution
Thoreau, Henry David: Walden & The Essay On Civil Disobedience
Hoffer, Eric: The True Believer
Merton, Thomas: Gandhi On Non-Violence

Panel Discussion Topics:

The Effectiveness of Non-Violent Revolutions
The Grounds for Revolution
Women's Rights: A 20th. Century Revolution
The Theory of Alienation as Applied to Revolution
The Limits of Revolution
The "Zig-Zag Policy that Governs Soviet International Revolutions
Committing Revolution in a Corporate State
New Student Radicals: An Analysis of Their Strategies
Contradictions Within Revolutionary Movements
Classes Involved in Revolutions and the Opportunists Who Seize Control of These Movements
How the "Sheep" Are Taken-in by the "Wolves"
The Science of Revolutions and the Art of Making Them
Revolutionary Targets: Hated Classes, Scapegoats, Stereotypes, and Super Patriots
Minorities Leading Revolutions While "Silent Majorities" Sleep
Positive Revolutions and Negative Revolutions

Films:

A Tale of Two Cities
Primer on Communism (NBC Film)
Medieval England: Peasants' Revolt
China: Century of Revolution (Public Library - 3 parts)
The Eve of the American Revolution (Public Library - 17 min.)
People and Power (Public Library - 17 min. - b & w)
Spirit of '76 (Public Library - 18 min. - color)
The Trying Years (Public Library - 18 min. - color)
Victory is Won (Public Library - 18 min. - color)
Rise and Fall of Nazi Germany (Public Library-8 mm)

Filmstrip: Russia: 60 Years of Revolution

Records:

Many Voices-Patrick Henry, Thomas Paine
Dick Gregory on Black Protest
Ray Stevens: America, Communicate with Me

Supplementary Books:

Ames, William: House Divided
Becker, Carl: The Eve of the Revolution
____________: The Spirit of '76
Burke, Edmund: Reflections on the Revolution in France
Engels, F. and Marx, K.: The Communist Manifesto
Forster, E. M. : Abinger Harvest
Guevara, Ernest: Guerrilla Warfare
Gurian, Waldemar: Bolshevism: An Introduction to Soviet Communism
Hemingway, Ernest: For Whom the Bell Tolls
Lomax, Louis: The Negro Revolt
MacLeish, Archibald: Freedom is the Right to Choose
Marx, Karl: Das Kapital

Miller, William: The Meaning of Communism
Orwell, George: Homage To Catalonia
Philby, Kim: My Silent War
Rauschning, Hermann: The Revolution of Nihilism
Reich, J. R. : Leisler's Rebellion
Sholokhov, Mikhail: And Quiet Flows the Don
Tocqueville, A. de: The Old Regime and the French Revolution
Trotsky, Leon: History of the Russian Revolution

Course Outline

Weeks 1 and 2

I. Introduce and explain the special features of the American, French and Russian revolutions. Stress the specific terms and intricacies involved in each revolt against the existing political and social order.

II. Assign the reading of April Morning.

- A. Listen to the recordings listed on this revolution.
- B. Point out the special uses of names in this book.
- C. Discuss the use of historical fiction as a literary form regarding this book and A Tale of Two Cities to follow.

III. Finish reading Fast's book during the second week. Show how this sudden "baptism of fire" imparts sudden manhood on the main character, Adam Cooper.

- A. Explain how impressive it is to view a story through the eyes of one of its characters, the authenticity arrived at.
- B. Assign the first theme involving contemporary revolutions and movements. This report is due at the beginning of the fourth week. Stress the proper use of argument and discourage plagiarism in the process.

Weeks 3, 4, and 5

I. Begin this unit with A Tale of Two Cities. Demonstrate Dickens' use of intensive and extensive usage of slogans, stereotypes, and scapegoats throughout the French revolt. How does this revolution fare? Why does it fail to reach its original noble primary objectives?

- A. Spend three days on Book I and apply the necessary orientation time to explain the background.
    1. Explain the intricacies and "snowballing" effects of the French Revolution.
    2. Point out Dickens' literary prowess with choices of names and titles, as well as its relevancy to the plot and theme of the novel.
- B. A panel discussion could be a solid reinforcement at this time, such as: "Revolutionary Targets: Hated Classes, Scapegoats, Stereotypes, and Super Patriots."
- C. Begin the second part and hopefully finish the first six chapters, up to the Monseigneur in Town."

II. The fourth week should be spent finishing Book II. To accomplish this use small panel groups for each chapter.

A. Show how the revolution is losing perspective.

1. The baseness of man is in command with the lunatic fringe at the controls; empathy is lost.
2. Vulnerability extends to the remotest corners of society.

B. Pick up the first assigned themes. Also mention special credit assignments from the primary and supplementary book lists.

III. Book III should be finished during the fifth week. This week would be a good time to do character sketches, make critical comments, and criticize the book.

A. Return the first themes and assign the final theme.

1. The last theme should be concerned with the Russian Revolution or contemporary revolutions dealing with the same. It is due at the beginning of the eighth week.

B. Continue with symposium groups in the final part.

C. If possible, show the film: Tale of Two Cities.

Weeks 6, 7, and 8

I. At the beginning of the sixth week explain the scope of the Russian Revolution: (1) Why is began; (2) Why it has become global in coverage; and (3) Forces trying to counteract and obliterate it.--Spoon feed much of Moorehead's materials for better and quicker understanding.

A. Spend the sixth week on the first six chapters, up to "The War."

B. Assign a special panel on American student radical movements and the extent to which they have influenced our society.

1. Attempt to uncover the opportunism, nihilism, and idealism that have found homes in these movements.
2. How has the "silent majority" reacted to these protest? Placation or positive control?

II. Week seven should cover the materials up to chapter 13.

A. Use a three-student symposium to cover each chapter.

1. Stress the use of valid argument, note taking, and class involvement in the special subject matter covered.

B. Uncover the dynamic personalities promoting this revolution. Compare them with our giants in the American Revolution.

C. Show how World War I accidentally aided and then almost crushed this Russian experiment.

III. The eighth week should be used to finish The Russian Revolution. When the same is accomplished reiterate all special aspects of this revolution and its futuristic effects on the well being of the world.

A. The second theme is due on Monday of this week.

B. Show how other revolutions, non-violent types, have been influenced by and used by communist groups in many incidents.

1. Gandhi can be used at this time in a special report, or Martin Luther King can be used.

Week 9

I. This final week should be used to recap all materials used in preparation for the final examination in the course.

A. Special panel subjects, films, as well as peculiar and pertinent aspects of the three revolutionary models should be covered.

1. Final notes are of paramount importance at this time.

B. Consider also whether the chief emphases of this course has been attained. A class survey may bear this out.

Suggested Approaches and Teaching Aids

1. Encourage students to read current materials in print which deal with the theme of revolution, either political or in other areas. Help them to become authorities in these areas.
2. Inform students of television programs and movies relevant to the course material.
3. Present the materials of the course in a manner which will prevent them from becoming merely a study in propaganda. Point out that revolution should be viewed as objectively as possible, and it should be understood that even when justified, the results can be disastrous unless a constructive program of rehabilitation is carried out.
4. Consider summarizing portions of The Russian Revolution with emphasis on note taking instead of reading the entire book. The filmstrip, "Russia: 50 Years of Revolution" is a good reinforcement for this unit.
5. The course can be enriched through special reports on books such as: Thoreau's Essay on Civil Disobedience; Merton's Gandhi On Non-Violence; Hoffer's The True Believer; and other books from the supplementary list.
6. Use the bulletin board for relative displays depicting course materials.
7. Encourage formal writing, argumentation, and honesty in reports due.
8. Keep the course moving and discourage irrelevant excursions into unrelated subject areas.

THE TWENTIETH CENTURY AMERICAN NOVEL

Phase 4

Course Description

This course deals with the American's dream of success, his prejudices, his disillusionments, and his views on religion and morality. To see how the novel develops from 1920-1960, such novels as To Kill a Mockingbird, The Great Gatsby, Of Mice and Men, Native Son, The Old Man and the Sea, The Bear, and Franny and Zooey will be read and discussed. How this literature changes from the romanticism of the previous age to the realism and naturalism of today will also be examined. Five writing assignments will be required, each assignment emphasizing critical analyses and personal reactions to the novels.

Achievement Level

The student should be reading at the 11th. grade level or above. He should be able to analyze literature and should be willing to read extensively in American literature.

Objectives

1. To present American literature as a reflection of American life
2. To stress the worth and dignity of the individual
3. To make the student more sensitive to the sufferings of others and to the injustices wrought by bigotry and selfishness
4. To help the student discover those values which give meaning to his existence
5. To develop the ability to analyze literature and to appreciate our American literary heritage

Chief Emphases

The course materials will be organized around themes which play an important role in modern American life. These concepts will include the search for the American dream, prejudice, disillusionment, and religion and morality. Formal aspects of literature which contribute to an understanding of the work under discussion will also be considered.

Materials

Faulkner - The Bear (alternate selection)
Fitzgerald - The Great Gatsby
Hemingway - The Old Man and the Sea
Knowles - Separate Peace (alternate selection)
Lee - To Kill A Mockingbird (alternate selection)
Salinger - Franny and Zooey (alternate selection)
Steinbeck - Of Mice And Men
Vonnegut - Slaughterhouse Five (alternate selection)
Wright - Native Son

Films:

"The Novel" - AV Center
"The Jazz Age", parts I, II - AV Center

Tape:

"Native Son and The Outsider" (Everett/Edwards, Inc.)

Filmstrips:

Gatsby: The Great American Myth)
Scott Fitzgerald) Thomas S. Klise Co.
The Odyssey of Richard Wright)

John Steinbeck)
Steinbeck's America)
William Faulkner) Educational Dimensions Corp.
Ernest Hemingway, Parts I and II)

Ernest Hemingway, The Man, parts I and II - Harcourt, Brace

American Literature, Part 5, "The Rise of Realism")
American Literature, Part 6, "The Modern Period") Educational Audio-Visual, Inc.

The City and The Modern Writer)
The Literature of Protest)
The Reckless Years, 1919-1929) Guidance Associates
The Great Depression, 1929-1939)

Course Outline

Week 1

To Kill a Mockingbird

This book will be used to introduce the novel as a genre emphasizing setting, character, theme, thematic motif, and tone. (See The English Journal, October, 1963, pp. 506-511)

The film "The Novel" (118006) could also be used for introduction purposes.

The method of discussion used for this novel should serve as an example for discussing the other novels in this course.

Week 2

The Great Gatsby

Suggested topics for discussion:

The failure of the Jazz Age to produce significant or lasting values. Compare Nick's growing awareness of the falsity of what he sees to Gatsby's disillusionment in his pursuit of material success and ultimate defeat.

The subtle symbolism of Gatsby to see its contribution to the meaning and overall effect of the novel.

Nick's recognition that inflexible social conventions and moral standards are less valid than systems which judge the individual on an individual basis.

F. Scott Fitzgerald's romanticism. (See Richard Chase's The American Novel and Its Tradition, pp. 162-167.)

Week 3

Of Mice and Men

Suggested topics for discussion:

The relationship of Lennie and George and the reason behind the destruction of Lennie.

The "Land Dream" and the vision of life presented.

The plight of the itinerant worker in a changing world.

The significance of the title as revealed in Robert Burns' poem "To a Mouse".

Steinbeck's realism and naturalism.

Week 4

Native Son

Suggested topics for discussion in:

"Teaching Guide for Native Son" prepared by Mrs. Delores Minor, Supervisor of Senior High School English, Detroit Public Schools. (See references)

Week 5

The Old Man and the Sea

Suggested topics for discussion:

The meaning of the statement, "A man can be destroyed but not defeated."

The Christ imagery used throughout the novel.

Man and nature in their final and unresolved conflict where both are triumphant.

Teaching Guides from 12,000 Students and Their English Teachers.

Week 6

The Bear

Suggested topics for discussion:

The bear as a symbol of the wilderness and the relationship of the boy to the forest.

The woods and rivers as symbols of freedom from the restraints and the corruption of civilization.

The ritualistic code of the hunt with its religious overtones.

Ike's learning of courage, patience, and humility as a way to deal with life.

Week 7

Franny and Zooey

Suggested topics for discussion:

The concept of religion and morality in America that the novel presents.

Franny and Zooey's efforts to come to terms with modern American life.

The symbolism of "The Way of a Pilgrim".

Week 8

Separate Peace

Suggested topics for discussion:

Theme of a young man surviving and maturing as he makes the transition from childhood to adolescence.

Contrasts between Franny and Gene, good and evil, summer and winter, peace and war, conformity and non-conformity.

Theme of search for peace - world peace, inner peace, peace of mind, etc.

Characterizations of Franny, Gene and Leper

Subtleness of this anti-war statement

Week 9

Slaughterhouse Five

Suggested topics for discussion in:

The Vonnegut Statement (Delacourt Publishing Co.)

"'Slaughterhouse Five', A Viewer's Guide", (Media and Methods)

Suggested Approaches and Teaching Aids

1. Each teacher should select the novels. The class will study from those listed under materials. Students should read and discuss at least five novels including The Great Gatsby, Of Mice and Men, Native Son and probably The Old Man and The Sea.

2. To provide for better understanding of themes under discussion, encourage students to read other novels, critical essays, and articles dealing with these themes.

3. Five writing experiences dealing with topics related to the novels will be assigned. The teacher will decide upon the nature of the writing assignment and the time it will be scheduled.

4. Survey the students attitudes on questions concerning the American dream of success, prejudice and religion and morality. The student should respond twice: first, how he feels; and second, how he thinks the "establishment"

feels. The same survey may be repeated at the end of the course with each student comparing his own responses.

5. Alter class activities from time to time using panels, group discussions, curcular seminars, single student presentations.

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Pearson, Roger L. "Gatsby: False Prophet of the American Dream", The English Journal, May, 1970.

Rice, Susan, " ' Slaughterhouse Five', A Viewer's Guide", Media & Methods, October, 1972, p. 27.

Schuster, Edgar H. "Discovering Theme and Structure in the Novel," The English Journal, October, 1963.

Tanner, Bernard. "The Gospel of Gatsby", The English Journal, September, 1965.

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TEACHING GUIDE FOR NATIVE SON

BASIS FOR INTRODUCING AND ANALYZING THE NOVEL

Native Son is a brutal novel designed to anger and to shock people to the effects of prejudice on a black person. Written during the depression year which saw the growth of proletarian literature, this protest novel follows the school of naturalism popularized by writers like Crane (Maggie), Dreiser (Sister Carrie), (American Tragedy).

During the Depression years, black writers turned from the one-dimensional focus on strictly racial and propagandistic novels of the past to concentrate on the class struggle. As such, their themes and characters were more universal. In the case of Native Son, Richard Wright protests vehemently the evils of white oppression and prejudice as well as the failure of blacks to resist prejudice.

Although Bigger Thomas is universal in that Bigger Thomases can be found all over the world where society tramples upon and denigrates the spirit and being of a class of people, still a black man, indigenous to America. What happens to him occurs as a result of his blackness, the white society which demeans him, and a world of hate which rejects him.

To understand the character of Bigger Thomas, one must recognize that Bigger Thomas acts and reacts as a result of fears, the greatest of which is the fear of white people. Before the murder of Mary Dalton, Bigger Thomas is a thingness, living in a state of nothingness or nada. It is only after he kills Mary Dalton that he becomes aware of himself as a person. He has committed an act and reacted to it completely out of character with what white people expect. Moreover, he is stimulated by the killing which society, in effect, has forced him to do.

Up to the point when fate becomes a potent factor, Bigger successfully fools the whites. He is, in fact, the only one who sees and understands the enormity of his act; all others are blind. As a result, in his incarceration, he condems his mother for shaming him and his new found being by weeping over his crimes.

In this novel where naturalism is such a potent force, Wright sets the stage for the Bigger Thomas that could have been by concentrating on his possible salvation of the soul if not salvation from being found guilty of murder. His salvation resides in the persons of his mother/family, the minister/religion, and Max/communism.

In the scheme of things, however, Bigger rejects his mother's tears and cringing attitude; he rejects the minister's plea of love after witnessing the burning cross of hate. He finally rejects the ideology of communism because its spokesman, Max, is unable to penetrate and communicate with Bigger's hard core of hate.

The tragedy of Bigger Thomas, then, brought on by environment or prejudiced society, is not that he is sentenced to die, but that he dies in hate and unrelatedness. The question becomes: What can society do to overcome the evils of prejudice which warps the individual?

At least two levels of meaning are to be noted in the novel: the literal and the metaphorical. The latter deals with the meaning of Bigger's life as it unfolds in a prejudiced society.

Before students begin the reading, discuss the idea of class consciousness which emerged during the Depression years. Discuss whether belonging to the communist party then, as Richard Wright did for ten years, is regarded in the same perspective as now. Have some interested students read and present to the class pertinent information on Richard Wright as gleaned from his works, Uncle Tom's Children and Black Boy.

DISCUSSION TOPICS BEFORE THE READING

1. In "The Ethics of Living Jim Crow," from Uncle Tom's Children, Wright describes the lessons he learned in living as a Negro. What does it mean to live as a Negro? How would you describe the life of a Negro?

2. Discuss the guilt-of-a-nation concept. Who is guilty of a crime from an environmentalist context, the individual or society?

3. After Wright graduated from public school in Jackson, Mississippi, he had difficulty keeping a job because he kept "forgetting his place." What historically is the Negro's place? To what extent has it changed, if any?

COMPOSITION AND DISCUSSION TOPICS DURING AND/OR AFTER THE READING

1. In Uncle Tom's Children, which heralds the death of Uncle Tomism, Wright hoped to shock and anger people by indicting the south for its prejudice against the Negro and its inhuman treatment of him. However, after the publication of the book, he wrote, "I realized that I had made an awfully naive mistake. I found I had written a book which even bankers' daughters could read and weep over and feel good about". As a result, Wright averred that "If ever I wrote another book, no one would weep over it; that it would be so hard and deep that they (people) would have to face it without the consolation of tears." Discuss whether or not Wright accomplished this objective in Native Son.

2. Bigger Thomas is motivated and activated by fear. What fear manifests itself with his friends? with the Daltons? What is Bigger's greatest fear?

3. How does Bigger's statement, "They white, I'm black," relate to the idea of the haves and the have nots? How does Bigger manifest his wish for the haves?

4. What is Bigger's concept of himself before the murder of Mary?

5. James Baldwin states that for Bigger the murder of Mary Dalton was "an act of creation." Discuss this idea from the standpoint of Bigger's concept of himself after the murder of Mary.

6. Irving Howe, social critic and editor of Dissent, wrote that in Native Son, Wright said "the one thing that even the most liberal whites preferred not to hear: that Negroes were far from patient or forgiving, that they were scarred by fear, that they hated every minute of their suppression even when seeming most acquiescent, and that often enough they hated the white man who from complicity or neglect shared in the responsibility for their plight." Discuss whether or not you agree or disagree with Howe's appraisal. Be specific.

7. The theme of Native Son is the effects of prejudice upon the human personality. What is the effect of prejudice on Bigger?

8. Wright wrote in "How Bigger Was Born," that "Bigger was not black all the time; he was white, too, and there were literally millions of him everywhere... I was fascinated by the similarity of the emotional tensions of Bigger in America and Bigger in Nazi Germany and Bigger in old Russia. All Bigger Thomases, white and black, felt tense, afraid, nervous, hysterical, and restless..." Relate the universality of Wright's concept of the primary evil of prejudice to other ethnic groups.

9. Discuss the metaphorical meaning in Native Son. Use specific examples.

10. Discuss Bigger's heroic stature through crime.

11. What are the symbols in the novel? What impact do they have?

12. Would you characterize Bigger as a hero or an anti-hero? Give specific examples.

13. In what way, if any, do you empathize with Bigger?

14. Baldwin writes that "Bigger's tragedy is not that he is cold or black or hungry, not even that he is American black." What, then, is Bigger's tragedy?

15. Discuss the absence of humor in the novel. Find examples of irony and discuss the significance of each.

16. Ellison wrote, "People who want to write sociology should not write a novel." Do you agree or disagree with the statement? Relate this idea to Native Son and discuss the effect, if any, of protest novels.

17. React to the statement that "Crime is the natural and inevitable product of a warped society so that in the final analysis, it is not the individual who should pay for his crimes, but society."

18. Richard Wright was offered a large sum of money for the film rights to Native Son, provided the producers could make all the characters white. He refused the offer. To what extent, if any, would the impact of the novel be any different if Bigger Thomas were white?

19. Was Richard Wright's voice a prophetic one in relation to prejudice in modern America? To what extent has America progressed in the area of prejudice and bigotry since 1940? Prove your thesis with specific examples from your reading and/or experience.

20. Compare and/or contrast the role of society in its condemnation of the poor in Native Son, Grapes of Wrath, and Death at an Early Age.

SELECT RELATED READING

BALDWIN, JAMES. "Everybody's Protest Novel," Notes of a Native Son (Boston: Beacon Press), 1955, pp. 9-17.

Baldwin includes Native Son in his discussion of protest fiction.

"Many Thousands Gone," Ibid., pp. 18-36.

Baldwin comments on Wright as the spokesman for the new Negro and critically examines Native Son.

"Eight Men," "The Exile," "Alas, Poor Richard," Nobody Knows My Name (New York: Dial Press), 1961, pp. 146-170.

Baldwin's memoir includes critical comments on Wright and his works.

ELLISON, RALPH. "World and the Jug," Shadow and Act (New York: Random House), 1964, pp. 115-147.

Ellison discusses protest fiction in relation to aesthetics and the influence of Richard Wright on protest writing.

"Reflections on Richard Wright: A symposium of an Exiled Native Son," Anger and Beyond, ed. Herbert Hill (New York: Harper and Row), 1966, pp. 196-212.

A group of writers discuss their memories of Richard Wright and critically appraise his works.

WEBB, CONSTANCE. Richard Wright, A Biography (New York: G.P. Putnam's Sons), 1968.

WRIGHT, RICHARD. Uncle Tom's Children (New York: Perennial Library, Harper and Brothers), 1965.

Five novellas portray a people's desperate struggle to survive. Included also is an autobiographical essay, "The Ethics of Living Jim Crow."

_____. Black Boy (New York: Signet, New American Library), 1964.

Wright presents a record of his childhood and youth in the black belt of the south.

____. "How Bigger Was Born," Saturday Review, XXII (June 1, 1940), 17-20.

Wright describes the birth and essence of Bigger Thomas.

--Prepared by

Mrs. Delores Minor
Supervisor of Senior
High School English
Detroit Public Schools

RUSSIAN LITERATURE

Phase 4

Course Description

This survey course in Russian Literature is meant to acquaint the student with as many authors of 19th. century Russia and modern Soviet Russia as is possible in a short period of time. Emphasis is on 19th. century literature, Russia's richest literary period, and will include poets, playwrights and novelists such as Puskin, Chekhov, Dostoevsky and Tolstoy. Selections of contemporary writers such as Sholokhov and Solzhenitsyn should also be read. Three writing assignments will be required. This course is necessarily fast paced. It is intended for students who have an interest in broadening their background in literature and will include selected outside readings.

Achievement Level

The student should have a serious interest in literature and should be expected to read and discuss extensively. Reading level should be at the eleventh grade.

Objectives

1. To expose the student to the literary heritage of Russia and the Soviet Union
2. To give the student some insight to the present situation in the Soviet Union today through a literary, historical, and political background
3. To expose the student to literature other than that of the English speaking peoples
4. To inspire the student to delve further into the rich literature of the world.

Chief Emphasis

Chief emphasis will be on 19th. century Russian Literature. The student, however, will be exposed to modern Soviet writers.

Materials

Chekhov, Four Short Plays and/or Selected Stories
Dostoevsky, Crime and Punishment and/or Three Short Novels
Gogol, Taras Bulba and other stories
Tolstoy, The Death of Ivan Llych
Pushkin, The Bronze Horseman and/or Eugene Onegin

Alternates

Adventures in World Literature
75 Short Masterpieces (Selections by Chekhov, Dostoevsky, Gorky, and Tolstoy)

Adventures in World Literature and 75 Short Masterpieces contain works by all of the above-mentioned authors and may be used at the teacher's discretion. Adventures in World Literature has many examples of Folktales, Short Stories, poetry, etc. which the teacher may wish to use instead of the works listed under Materials or in addition to them, if time permits.

Outside Reading

Pasternak, Dr. Zhivago

Sholokhov, *And Quiet Flows the Don*,
The Don Flows Home from the Sea
Solzhenitsyn, *August 1914*
Cancer Ward
The First Circle
One Day in the Life of Ivan Denisovich

Films

Russian Life Today: Inside the Soviet Union (154194)
The Russians: Insights through Literature I (115066)
The Russians: Insights through Literature II (115067)

Filmstrips

Great Writers: Dostoevsky
Filmstrips on other Russian writers may be available in the same series at various high schools. This one is listed because it is available at the LaSalle High School Media Center.

Records

Chekhov, *The Cherry Orchard* (available S. B. Public Library)

Course Outline

Week 1

I. Introduction to the Soviet Union, historically and politically.

II. Introduction to the Russian language, its alphabet and its sounds.

III. Introduction to Patronymics and their importance.

IV. Film, *Russian Life Today* (154194)

V. Assign Pushkin - *Eugene Onegin* or *Bronze Horseman.*

Weeks 2, 3, and 4

I. Finish Pushkin

II. Dostoevsky: Assign *Crime and Punishment*.

III. Film: *The Russians: Insights through Literature II* (115067)

IV. First writing assignment

Week 5

I. Chekhov: Two of the four plays in *Four Great Plays*

II. Film: *The Russians: Insights through Literature I* (115066)

III. Assign Outside Reading

At this point, some time should be spent on the discussion of the present situation of Soviet writers. Most information can be found in recent news and literary magazines. Either the teacher or the students could make reports on the following: Soviet/Socialist Realism, Freedom in the Soviet Union, The Underground literary movements in the Soviet Union, The Treatment of minorities in the Soviet Union.

Week 6

I. Assign Gogol's Taras Bulba.

Some time should be devoted to the discussion of the Cossacks in the Soviet Union.

II. Second Writing Assignment.

Weeks 7 and 8

I. Tolstoy: Assign The Death of IvanIllych and/or Kreutzer Sonata.

II. Third writing assignment.

Week 9

I. Outside readings.

This week should be spent as a concluding week by discussion the outside readings of the students. Panel discussions and book reports should be assigned based on the outside reading.

References

Kuzminskaya, Tolstoy as I Knew Him
Mathewson, The Positive Hero in Russian Literature
Maude, The Life of Tolstoy
Mirsky, A History of Russian Literature
Muchnic, From Gorky to Pasternak
Proffer, Karamazin to Bunin
Simmons, Introduction to Russian Realism
Simmons, Through the Looking Glass of Soviet Literature
Slonim, Modern Russia, from Chekhov to the Present
Struve, Soviet Russian Literature
Tolstoy, A Confession of What I Believe

AMERICAN LITERATURE I

Phase 4-5

Course Description

This survey course, designed for the serious student of literature, explores the American literary scene from the Puritan Tradition through the writings of Mark Twain. The major works include Hawthorne's The Scarlet Letter, Melville's Billy Budd and Twins's The Adventures of Huckleberry Finn. Essays, short stories and poems by such outstanding writers as Thoreau, Emerson, Irving, Bryant and Poe are also considered.

Achievement Level

The student should be reading at or above the eleventh grade level. He should be able and willing to read extensively to better understand American literature from the past.

Objectives

1. To develop the ability to analyze literature
2. To foster an appreciation for the American literary heritage
3. To stress the worth and dignity of the individual
4. To present American literature as a reflection of American life

Chief Emphases

The chronological development of American literature with special attention given to Emerson, Thoreau, Hawthorne, Melville, and Twain is the chief emphases of this course.

Materials

Textbooks:

Adventures in American Literature, Laureate Edition, Harcourt Brace
Adventures of Huckleberry Finn, Twain
Billy Budd, Melville
The Crucible, Miller
The Scarlet Letter, Hawthorne
Essays Old and New, Chamberlain
The United States in Literature

Records:

Many Voices 11B - Harcourt Brace and World
Poe for Moderns - R.C.A.
Ralph Walso Emerson's Poems and Essays

Filmstrips:

The Threefold Gospel of Walden Pond - Thomas S. Klise Company, P.O. Box 3418, Peoria, Illinois 61614

The Puritan Legacy - Concord: A Nation's Conscience, Educational Dimension Corp.

111029 American Literature: Colonial Times

111031 American Literature: Early National Period

116064 The Art of Huckleberry Finn

114142 Edgar Allan Poe: Background for His Work

115084 Mark Twain (Biography Series)

115064 Mark Twain's America Pts. I and II

Tapes:

LG6116 Edgar Allan Poe, American Poetry, Ed. Div. of Imperial Productions, Kankakee, Illinois

11733 Billy Budd's Message, Center for Cassette Studies, Inc., 8110 Webb Ave., North Hollywood, Cal. 91605

Course Outline

1½ weeks - Puritan Tradition

I. Present background information on religious dissent which lead to the Puritans' coming to this country.

II. Read The Crucible

2 weeks - Hawthorne

I. Discuss use of contrast, foreshadowing and irony.

II. Read The Scarlet Letter. Consider Hawthorne's concept of sin and guilt. Emphasize characters and the Puritan influence.
Explain the intricacies of the plot

1½ weeks - Melville

I. Give background information on Melville.

II. Discuss theme of Man rebelling against force of nature as in Moby Dick.

III. Read Billy Budd.

2 weeks - Mark Twain

I. Present background information on Mark Twain.

II. Read The Adventures of Huckleberry Finn.

1 week - Poe, Bryant and Irving

I. Read "The Devil and Tom Walker" and discuss Irving's use of legend as a basis for this short story.

II. Study Poe's definition of a short story and read "Fall of the House of Usher", examining his style and consistency of mood.

III. Study poems of Bryant and Poe and discuss poetic elements.

1 week - Emerson and Thoreau

I. Explain the transcendental movement.

II. Read introductory material on Emerson and some of his poetry and essays.

III. Discuss Thoreau's essay "Civil Disobedience" and relate his ideas to modern movements.

Suggestions

1. Students should be encouraged to study other authors of this period and to explore in depth the various related literary movements.
2. Three writing assignments are required.
3. Frequent quizzes to encourage the student to keep up with the reading are suggested.

A DIFFERENT DRUMMER: THE INDIVIDUAL IN CONFLICT

Phase 4-5

Course Description

Individuals frequently find themselves at variance with their political, social, or economic surroundings. The literary works studied in this course will deal with conflicts that arise when people listen to "different drummers." Attention will be given to the characteristics and motivation of such people, the society or group with which they disagree, and the consequences of their attitudes or reactions.

Achievement Level

The student should be reading at the eleventh or twelfth grade level. He should be interested in reading critically and expressing his ideas in discussions and writing.

Objectives

1. To recognize the universality of the individual versus society theme in literature
2. To explore the complexities of human nature and the human condition
3. To consider a situation from several viewpoints
4. To consider the consequences of holding on to beliefs, dreams, and principles
5. To recognize that personal rights are linked with responsibilities

Chief Emphases

This course is designed to acquaint the student with literary works dealing with the conflict between the individual and his society. Students will be encouraged to evaluate the motivations of the individual and the values of society, as well as consider the possible ways of reacting to the conflict.

Materials

Anouilh, Antigone
Sophocles, Antigone
Bolt, A Man for All Seasons
Clarke, American Negro Short Stories
Lawrence and Lee, The Night Thoreau Spent in Jail
Melville, "Bartleby Scrivener"
Ibsen, Enemy of the People, A Doll's House, Hedda Gabler
O'Neill, The Hairy Ape
Thoreau, Walden and "Civil Disobedience"
Malcolm X, "Mascot" in Man in the Expository Mood IV
Man in Literature (Scott, Foresman and Company)

Course Outline

Weeks 1-2

I. Introduction to the course.

  A. Discussion: "If a man does not keep pace with his companions perhaps it is because he hears a different drummer. Let him step to the music he hears, however measured or far away".

  B. Definitions of words to be used in discussions: dissenter, conscience, idealist, visionary, rebel, individuality, establishment, system, society, nonconformist, conventional.

  C. Discuss the following poems (relating to above vocabulary words): "The Wayfarer" (Crane), "A Man Said to the Universe" (Crane), "The Albatross" (Baudelaire), "The Leaden-Eyed" (Lindsay), "An Unknown Citizen" (Auden), "Much Madness Is Divinest Sense" (Dickinson).

  D. Read and discuss the following selections: "Mascot" (Malcolm X), "Reena" (Marshall), "Truant" (McKay).

II. Conscience in Conflict

  A. Antigone by Sophocles

    1. Background material: Greek theater, Greek belief concerning burial of the dead, the chorus, plot summary of Oedipus Rex and Oedipus at Colonus.

    2. Read and discuss play in class.

    3. Suggested discussion topics:

      a. Explain Creon's concept of government. What does he overlook?
      b. Contrast the reactions of Antigone and Ismene to Creon's decree.
      c. Both parties demand unconditional surrender. How were both right in a sense?

  B. Antigone by Anouilh

    1. Background material: French theater, existentialism.

    2. Read and discuss play in class.

    3. Suggested discussion topics:

      a. Why does Anouilh's Antigone insist on sacrificing her life even when she learns the truth about her brothers? How does she define herself through her action?
      b. Explain the basic conflict. Consider that "duty to divine law" may stand for hope, love, conscience, justice, responsibility, sense of what is right. "The state" may represent a political unit or world in general (that world that is always encroaching upon human virtue).
      c. What do you think Thebes and its ruler will be like after Antigone's death.

C. Writing assignment: Compare/contrast the play by Sophocles with the play by Anouilh. Consider the two Creons, the two Antigones, etc.

D. A Man for All Seasons

1. Read and discuss Bolt's "Preface" to the Vintage Edition.

2. Discussion topics:

   a. Consider Thomas More as a part of the society of his day: (1) his sense of self and love of living (2) his use of society's weapons: tact, favor, letter of the law: (3) his moral dilemma--whether to obey conscience and God or a temporal ruler.
   b. Discuss "the changing times": the Supremacy Act, Cromwell's shattering forms of law, use of lies to destroy More's defense.

E. Writing Assignment:

1. Evaluate the sacrifices made in each of the three plays dealing with "conflict between conscience and state."

2. The following statement was made about A Man for All Seasons: "It renews our faith man may be worth saving." Relate to each of the three plays.

Weeks 3-4

I. Ways of Confronting the Establishment: Symbolic Emphasis

A. "Bartleby the Scrivener": Withdrawal

1. Discuss the following as symbols: the wall, "I prefer not to," the Dead Letter Office. How do these symbols reinforce the theme?

2. Explain the narrator's reaction to Bartleby.

B. The Hairy Ape: Frustration

1. Explain play as an example of expressionism. Setting is not realistic or naturalistic. What effect is created by the use of stylistic devices?

2. Read to class "O'Neill on The Hairy Ape." Discuss: "Yank is really yourself, and myself. He is every human being."

3. Notice emphasis on "whiteness" and "deadness." Explain Mildred as a "death figure." She seems to represent a larger fate that destroys the world. Yank has "belonging" at beginning but loses it when he sees Mildred. Discuss his attempts to regain it.

C. "The Boy Who Painted Christ Black": Confidence and Pride
Discuss the following as symbols: the painting, Professor Danual, the action at the ending.

D. "The Bound Man" in Man in Literature: Compromise

1. Read the following: "The Bound Man," "The Tight Frock-Coat," "Episode in Malay Camp," "The Exile."

2. Use discussion questions in book.

E. Writing Assignment: (from Man in Literature) "A Man bound by limitations would seem to have one of three choices: he may remain within his constrictions and learn to live with them; he may exchange one form of bondage for another; or, he may grow out of his bonds and achieve freedom." Relate to three of the literary works in "Ways of Confronting the Establishment" group.

Weeks 5-6

I. A Step Ahead of the Crowd: The Individual Allied with the Future

Ibsen: "The minority is always right. Naturally I am not thinking of the minority of stagnationists who are left behind by the great middle party which with us is called Liberal; but I mean that minority which leads the van, and pushes on to points which the majority has not yet reached. I mean: That man is right who has allied himself most closely with the future."

A. A Doll's House: The Rights of Women

1. Background: explanation of the place of women in society in the 19th. century.

2. Read and discuss play in class.

3. Discussion topics: What actions do you think represent the "true" Nora? Give evidences of her independence before her "realization."

4. Writing assignment: What do you think happens to Nora? Base your composition on your interpretation of Nora as revealed in play.

B. An Enemy of the People: Pollution and Politics

1. Read and discuss play in class.

2. List the various reactions of the characters to the news about the Baths. Then show how the changed attitude of each character toward the Doctor results from self-interest.

3. Relate the Doctor's last statement to the theme of the course: "...the strongest man in the world is he who stands most alone."

C. Panel discussion: Divide the class into groups for discussions of current problems--women's lib, pollution, energy crisis.

Week 7

I. "The Group" in Man in Literature: An Examination of Society

A. Read the following: "Community Welfare Service," "The Children's Campaign," "Man of My Time," "A World Ends," "Cemetary of Whales."

B. Use discussion questions in book.

C. Writing Assignment: Compare/contrast shortcomings of your own society with shortcomings of those in selections read.

Weeks 8-9

I. Thoreau: Withdrawal and Involvement

  A. Background: Emerson's influence on Thoreau.

  B. Selections from Walden: "Retreat into Self"

    1. Chapter I: Non-conformity as opposed to following the crowd.

    2. Chapter II: A temporary withdrawal

    3. Chapter IV: Link between nature and spiritual life

    4. Chapter XXI: Absence of distinction between man's world and the rest of the universe.

    5. Chapter XVIII: Self-awareness--"a different drummer"

  C. "Civil Disobedience", Involvement

    1. Background: Mexican War

    2. Discussion topics:

      a. Conscience in conflict with law
      b. Penalty and civil disobedience

  D. The Night Thoreau Spent in Jail

    1. Relate to Thoreau's life.

    2. Relate to present day situations

II. Review of Course

  A. Compare/contrast works studied in course according to:

    1. Characteristics of the society or group

    2. Values held by the individual

    3. Consequences of the attitude or action taken by the individual

  B. Final Writing Assignment: (select one)

    1. What characteristics make up people who listen to different drummers? Use characters from works studied in course to illustrate your ideas.

    2. Discuss the following quotation in relation to several works studied: "Man is free at the moment he wishes to be." (Voltaire)

Suggested Approaches and Teaching Aids

1. As the theme of this course is particularly suitable for drama, many plays are read and studied. Students need instruction in reading and interpreting drama. When possible, use records.

2. Encourage students to relate the theme of the course to other literary works they have read, to films and television programs, and to life around them. Their observations should become a part of class discussions.

References

Freud, Civilization and Its Discontents
Hoffer, The True Believer
Levin, Tragedy
Weigand, The Modern Ibsen

Supplementary Reading List

Asschylus, Prometheus Bound
Euripides, Medea
Ionesco, Rhinosceros
Kelley, A Different Drummer
Kissen, Stories in Black and White
Lewis, Arrowsmith
Macleish, J.B.
Miller, The Crucible
Plato, "Apology of Socrates"
Shaw, St. Joan

PHILOSOPHY: THE ANCIENT AND THE CONTEMPORARY

Phase 4-5

Course Description

The course is an elementary examination of some of man's attempts to rationalize his existence and his awareness of what he calls "life" and "matter". Students will read, present, and discuss a variety of theories. This course will concentrate on very early philosophers and on existentialism, a current and perplexing but rather popular philosophy. This course will omit all consideration of the many major philosophers in the large middle period between the ancient and the contemporary. Those philosophers provide the material for the course "Philosophy: the Middle Period."

Objectives

1. To stimulate thinking
2. To introduce students to varying concepts of reality and knowledge as advanced by diverse philosophers
3. To introduce students to "thinking about thinking" and, thus, to develop their ability in discursive thought
4. To persuade students of the value of questioning and examining the seemingly obvious
5. To acquaint the student with some rudimentary knowledge of great thinkers of the past

TEXT: Any general history-of-philosophy texts available to the teacher.
E.g., History of Philosophy, Julian Marias

Reference Materials

General encyclopedias

The Encyclopedia of Philosophy, 8 vols.

Dialogues, Plato

Republic, Plato

The Story of Philosophy, Will Durant

The Pocket Aristotle, ed. J. Kaplan

What Plato Said, P. Shorey

Philosophers Speak for Themselves, ed. T. V. Smith

Basic Teachings of the Great Philosophers, S. Frost

Existentialism, Barrett and Kaufman

Nausea, J. P. Sartre

Existentialism and Human Emotions, J. P. Sartre

Existentialism from Dostoevsky to Sartre, Walter Kaufman

Course Outline

Week 1

Introduction (Seek to get the students involved immediately.)

A. Discuss course description and general content.

B. Introduce questions designed to disturb and stimulate thought:

e.g., What are you? What is the "outer world"? What do we know about "things"? How do we know what we think we know about "things"? How reliable is common sense?

There are many such questions: What is light? Dark? Space? Time?

Week 2

Introduction of some theories

A. What is philosophy?

Utilize a variety of definitions.

B. Some very early concepts of essential reality: The Pre-Socratic period

Introduce such as Thales, Anaximander, Pythagoras, Heraclitus, Permenides, Empedocles, Anaxagoras, Atomists, Democritus.

C. Theories about ultimate reality: Monism, Dualism, Pluralism

Week 3

Conflict

A. Sophists

B. Socrates

Week 4

Theories of Knowledge: Epistemology

A. Source of knowledge

B. Validity of knowledge

C. Theories of reality: Realism and Idealism

Week 5

Plato and the theory of Ideas or Ideals

Week 6

Aristotle

A. Immanent vs. transcendent Form

B. Implications for knowledge

C. The Golden Mean

Week 7

Existentialism: its principles and chief proponents

Weeks 8 and 9

Two existential novels

The Stranger, Camus

The Plaque, Sartre

or others

PHILOSOPHY: THE MODERN PERIOD

Phase 4-5

Course Description

The course will present some elements of the philosophical ideas and systems of several major philosophers of the modern period omitted in the course "Philosophy: The Ancient and the Contemporary." This is the period of French, British, and German thinkers.

It is an advantage to the student if he has taken "Philosophy: The Ancient and the Contemporary," but it is not a prerequisite. Without that course, the student will find it necessary to concentrate on acquiring some terminology and concepts early in the present course.

Objectives

1. To stimulate thinking
2. To introduce students to varying concepts of reality and knowledge as advanced by philosophers beginning with the scientific era
3. To introduce students to "thinking about thinking" and, thus, to develop their ability in discursive thought
4. To persuade students of the value of questioning and examining the seemingly obvious
5. To acquaint the student with some rudimentary knowledge of great thinkers of the past

TEXT: Any general history-or-philosophy texts available to the teacher. E.g., History of Philosophy, Julian Marias

Reference Materials:

General encyclopedias

The Encyclopedia of Philosophy, 8 vols.

The Story of Philosophy, Will Durant

Philosophers Speak for Themselves, ed. T.V. Smith

Basic Teachings of the Great Philosophers, S. Frost

A History of Philosophy (7 vols.), vols. 4-7, ed. F. Coppleston

Berkeley, G. J. Warnock

Locke, Berkeley, Hume: Central Themes, J. Bennett

Week 1: Introduction

Some basic vocabulary and definition of philosophic problems. Time spent with this material will depend largely on the number of students who have not had philosophy previously.

Bridge the medieval period, to contrast modern and ancient philosophy.

Define the general nature of the modern period, in as much as in this context, as in literature and science, "modern" denotes something vastly different from most students' idea of the term.

Week 2: Descartes

Skepticism and Eclecticism: as background to Descarte

Doubt as a tool in solving the problem of philosophy

The search for self-evident truth

Knowledge, substance, external world

Week 3: Leibniz and Locke

Leibniz's doctrine of monads, pre-established harmony, and the new physics

Locke: empiricism

Week 4: Berkeley (Bark-lee)

Subjective idealism: the solution to the problems of dualism

Week 5: Hume

The "ultimate consequence" of British empiricism

Cause-and-effect vs. coexistence-and-succession

Is Hume serious, or is his system "the great put-on"?

Week 6: Kant: the Copernican revolution in philosophy

The problem of knowledge: its nature and possibility

The rational basis of morality: the categorical imperative

Week 7: Hegel

The dialectical method

The dialectical theory of the development of history

Influence upon Karl Marx

Week 8: Arthur Schopenhauer ("a worm in every flower")

Will as thing-in-itself

Will-to-live the basal principle of life

The world as well and idea

Week 9: Herbert Spencer

The synthetic philosophy

General review

THE ENGLISH NOVEL

Phase 4-5

Course Description

This is a nostalgic course, offered for those who want to pursue the "classics" from the first great flowering of the English novel in the 1740's with Richardson to the later Victorians, notably Thomas Hardy. An in-depth study of the novel is followed by reading and discussion of three representative works as a class and one on an individual basis through student-teacher conference. The course also surveys the development of the English novel through many writers whose works can be discussed only briefly.

Materials for class use:

Pride and Prejudice
Vanity Fair
Wuthering Heights
Writing Themes About Literature

Teacher Resources:

Walter Allen, The English Novel (Dutton)
Lionel Trilling, The Liberal Imagination
E. M. Forster, Aspects of the Novel
Barron's Series, English Literature Vol. II

Individual Choice of one of these:

Richardson's Pamela
Defoe's Robinson Crusoe or Moll Flanders
Smollett's Humphrey Clinker
Fielding's Tom Jones
Scott's Ivanhoe or Bride of Lammermoor
Dickens' Oliver Twist or David Copperfield
Wilkie Collins' The Moonstone
George Ellot's Adam Bede
Kipling's Kim
Hardy's Return of the Native

Course Outline

Weeks 1 and 2

I. Discuss modern references to the classics, assuming readers' knowledge of famous characters and situations.

II. Assign reading in Pride and Prejudice.

III. Lead students into 18th. century background of the English novel through lecture, library research and oral presentations.

IV. Read excerpts from famous novels to show early techniques.

V. Consider aspects of the novel as emphasized by Forster and others.

VI. As students study the development of the novel through the Romantic and Victorian periods, give them book lists from which to choose outside reading book.

Weeks 3, 4, and 5

I. Discuss Pride and Prejudice, giving students a clear idea of what to look for in studying the novel as a literary form.

II. Give time to read in class, during which teacher conferences may be held with each student, concerning his outside selection. Prepare student for a paper which will be due in the 8th. week on outside book.

Weeks 6, 7, and 8

I. Read and discuss Vanity Fair or Wuthering Heights, leading students to discover similarities and differences in approach between this and Pride and Prejudice.

II. Suggest how themes of the Victorian novelists were those relevant today: especially hypocrisy, self-deception, and greed.

III. Continue teacher-student conferences to discuss books and share opinions while class as a whole reads Vanity Fair or Wuthering Heights.

Week 9

Review with total period from 1740 to 1880 covered as students discuss their individual books. Panel discussions and group reports should be planned to go in chronological order, with teacher interspersing information necessary to fill gaps and adding clarity.

I. Show characteristics that English novels show in common, authors' styles, influence on American writers, especially Cooper and Irving.

II. Help students see how the three novels studied fit into total picture and also how the guidelines used to judge the three in-class novels may be used in evaluating other novels. Compare and contrast characters, etc.

III. Consider the elements thought to be most important in the 18th. and 19th. centuries and decide how many are still emphasized today.

NOTE: Four themes are due during the 9-week period. The suggested text is Writing Themes About Literature by Edgar Roberts. Some suggested titles are as follows:

A. Summary theme on some critical or historical reading from library.

B. Character study of Beck Sharp or Heathcliff.

C. Point of view theme on Pride and Prejudice or Vanity Fair.

D. Setting theme on Wuthering Heights.

E. A specific problem in outside reading selection.

COMIC - TRAGIC POINTS OF VIEW

Phase 4-5

Course Description

All who study tragedy recognize man's absurd struggles which can in the midst of pity become laughable. Conversely, comedy proves how close man comes to tears when he laughs at his own behavior. This course will include literary works (plays, novels, stories, poems) which reveal the ambivelance of comedy and tragedy, such as Chaucer's "Wife of Bath's Tale", Othello, Winter's Tale, The Prime of Miss Jean Brodie, Lysistrata.

Achievement Level

The student electing this course should be able to read and analyze difficult literary works and to show some eagerness to discover the relevance of these works to specific and universal human behavior.

Objectives

1. To reveal a balanced view of reality through literature
2. To develop a sensitivity to the tragic-comic elements in their own experience as a means of achieving an appreciation of humanity itself
3. To increase the students' own humanness and compassion as he shares the joys and sorrows of the fictional men and women in plays and novels
4. To create an awareness of the authors' styles and artistic techniques in the variety of forms

Chief Emphasis

Comic-Tragic Points of View pays particular attention to sensitive reading, written analyses, and oral discussions to share ideas.

Materials

Sparks, Prime of Miss Jean Brodie
Chaucer, Canterbury Tales "Wife of Bath's Tale"
Miller, View from the Bridge
Shakespeare, Winter's Tale
Wilde, The Ideal Husband
Thurber, Thurber Carnival
Chekhov, The Cherry Orchard in Trio

Outside Reading Materials

Twain, Huckleberry Finn
Shakespeare, Othello
Pinter, The Birthday Party
Anouilh, Romeo and Jeannette
Aristophanes, Lysistrata

Course Outline

Week 1

I. Introduction to course

  A. Definitions
  B. Laughter and tears - discussion

    1. Why do we say "It wasn't funny at the time but now it is tragic?"
    2. Why do we enjoy tragedy?

  C. Aristotle's distinction between tragedy and comedy.

    1. What is meant by "larger than life", "smaller than life"?
    2. What do we mean by "the happy ending"?
    3. Is comedy necessarily funny?

  D. The "clown" concept

    1. Why does every "clown" (or comedian) want to play Hamlet?
    2. Why does the clown wear a painted face?
    3. What is meant by lacrimae res (the tears of things) and ride si sapis (laugh if you would be wise)?

II. Begin reading Sparks', The Prime of Miss Jean Brodie.

Weeks 2-3

I. Begin discussion in class.

  A. Questions on plot, setting and characters

    1. What do you understand by "the prime of life"?
    2. When does Miss Brodie first use the term?
    3. What is meant by "creme de la creme"? How is it applied to the book?
    4. What is the significance of Miss Brodie's being a teacher?

  B. Where is the element of humor?

II. Class assignment: Write briefly, your comment on "the reversal" in this novel from comedy to tragedy rather than the other way around? Does it reflect reality better than the other way? Explain.

Weeks 4-5

I. Assign Winter's Tale

  A. Definition of comedy-"happy ending" despite sad or harrowing events.
  B. Theme of "jealousy" and of love restored.

    1. Name Perdita lost (Winter)
       Name Florizel flower (Spring)

  C. Jealousy in Othello ends in death, but ends in life (return to life) in Winter's Tale.
  D. Use the recording to accompany the actual reading.

II. Use a comic character - not as relief, but as sanity and simplicity as opposed to lunacy and villainy.

III. Justification of "happy ending".
Writing assignment. Does it diminish the meaning of tragedy?
Significance of the title as justification.

Week 6

I. Assign The Cherry Orchard in Trio.

A. Definitions - pathos, absurdity, pity.

1. Is it possible to laugh at someone and pity him at the same time?
2. Whom in the play do we pity most? Why? Do we also laugh at them?
3. Are there tragic undertones in the play? In what episodes or characters are there elements of tragedy? Discuss concept of hope in the comic-tragic view of life.

B. Comic-tragic aspects of the play

1. Is the "res lacrimae" evident in this play?
2. Is there a "happy ending?"

II. Assignment - Write a study of one of the characters in the play as an example of the relationship between comedy and tragedy as a part of life.

Weeks 7-8

I. Assign An Ideal Husband by Oscar Wilde

A. Discussion of "drawing room comedy" - social commentary, character exposure, crisis reaction.

1. Comedy - humor of character and conversation
2. Comedy concealment of tragedy.

B. "Tragic flaw" in Wilde's comedy.

1. What is the play saying about human nature?
2. Is there "an ideal husband", wife, person?
3. Who decides a person is "ideal"?
4. Does Wilde moralize? How?
5. Is comedy a good vehicle for moralizing? Why?

Week 9

I. Presentations of outside reading papers.

II. Review of principles of comic-tragic points of view.

Suggested Approaches and Teaching Aids

1. Throughout the course term students should be encouraged to note their own experiences in discovering the tragic-comic events, especially in recognizing "happy endings" and in why incidents sad or "tragic" at the time seem comic in retrospect or recounting. They might also be encouraged to recognize the difference between those events which are tragic and those which are merely sad or pitiable.

2. Topics for oral discussion and written themes:

   Tragedy as it expresses the author's philosophy of hope or despair.
   Is tragedy the same for everyone?
   The Role of Fate in Tragedy
   Humor weakens or strengthens tragedy (ex. Shakespeare)
   Tragedy is the absurd.
   The Theory of Waste in Tragedy
   Comparison of O'Casey's Riders to the Sea and Miller's View from the Bridge.
   The paradox of Comedy

3. Use recordings whenever possible for increased understanding and identification.

4. See and discuss quality movies, TV dramas, and live plays whenever possible.

THE MANY ASPECTS OF LOVE

Phase 4-5

Course Description

The focal point in this course is the theme of love and its many-sided aspects: love as a part of life, love of man and woman, natural or innocent love, spiritual love and family love. In this course, the student will read the following works: Wilder's Our Town, a modern drama which attempts to find a value above all price for the smallest events in our daily life; Wharton's Ethan Frome, a moving tragedy featuring a love triangle; Hemingway's A Farewell to Arms, a love story set against the backdrop of World War I; Wilders The Bridge of San Luis Rey, a story revolving around the lives of five people who are precipitated to their doom when a bridge falls; and Love, an anthology of short stories, poems, and plays centered around the unit titles "Young Love," "Mature Love," and "The Contradictions of Love." Correlated with these works will be St. Paul's classic definition of love, I Corinthians, 13. Three writing experiences will also be required, each one emphasizing some aspect of love that was studied. Also, there will be one book report assignment.

Achievement Level

The student should be reading at or above the 11th. grade level. He should be highly motivated to read and read extensively and should try to develop an ability to analyze literature.

Objectives

1. To gain a good and valid definition of the concept of love
2. To be able to distinguish the various forms of love
3. To illustrate the importance that love can play in every day life--its joys and sorrows
4. To emphasize that the main and only element of love is not sex, per se, but that meaningful love contains many elements: sacrifice, cooperation, understanding, etc.

Chief Emphases

The course will deal with novels, short stories, and poems evolving around the various themes of love. Through his reading and class discussion, the student should have a fairly good understanding of the word love, its many facets and man's great need of love.

Materials

Novels
- Edith Wharton, Ethan Frome
- Thornton Wilder, The Bridge of San Luis Rey
- Ernest Hemingway, A Farewell to Arms

Anthologies
- Love, The Concerns of Man Series, McDougal, Littell, and Co.
- Adventures in American Literature, Laureate Edition
- Adventures in English Literature, Laureate Edition

Filmstrips
- Poems of Love, Education Dimension Corporation
- Ethan Frome,
- Ernest Hemingway, Pt. I and II, Education Dimension Corporation

Tapes

Highlights from a dramatization of A Farewell to Arms
Love in America

Films

Our Town and Ourselves
Our Town and Our Universe
The Novel: What It Is, What It's About, What It Does.

Teaching Guides

12,000 Students and Their English Teachers, Commission on English, College Entrance Examination Board.
Margaret Ryan, Teaching the Novel in Paperback

Course Outline

Week 1

I. Introduce the course by discussing generally the novels, short stories, poems, and plays to be read, the number of themes to be written, and the book report to be delivered orally.

II. Listen to the tape "Love in America" and discuss.

III. Read St. Paul's Epistle to the Corinthians, Adventures in English Literature, Laureate Ed., p. 265.

IV. Write one theme of 4 or 5 paragraphs. Students should indicate what they feel the concept of love entails.

V. Read and discuss Our Town. (Love as a part of life)

VI. View and discuss the films Our Town and Ourselves and Our Town and Our Universe.

Weeks 2 and 3

I. Read The Bridge of San Luis Rey. (The many aspects of love) Also, show film "The Novel: What It Is, What It's About, What It Does."

II. Use discussion guides found on pp. 25-48 of 12,000 Students and Their English Teachers or study guide in Teaching the Novel in Paperback.

Week 4

I. Read Ethan Frome. (Love of man and woman)

II. View filmstrip "Ethan Frome."

III. Use discussion guide found in Teaching the Novel in Paperback.

IV. Write theme two on some topic suggested by Our Town, The Bridge of San Luis Rey, or Ethan Frome.

V. Assign oral book report to be given week 7.

Weeks 5 and 6

I. Read A Farewell to Arms. (Love of man and woman)

II. View the filmstrips "Ernest Hemingway, Pts. I and II."

III. Listen to the tape "Highlights from a dramatization of A Farewell to Arms."

IV. Write theme three on some topic suggested by the novel.

Week 7

Oral Book Reports

Weeks 8 and 9

I. Read selections from Love.

II. View the filmstrip "Poems of Love." Mimeographed copies of the poems should be handed out to students and discussed before viewing the filmstrip.

A. Shakespeare - "Sonnet 29"
B. Burns - "A Red, Red Rose"
C. E. B. Browning - "If Thou Must Love Me"
D. Poe - "Annabel Lee"
E. R. Browning - "Meeting at Night"
F. Hovey - "Sea Gypsy"
G. Masefield - "A Wanderer's Song"
H. R. Browning - "Home Thoughts from Abroad"
I. Field - "Little Boy Blue"
J. Merrill - "If You Promise Me A Rose"

III. Review. Relate or compare all novels, short stories, poems, and plays read to St. Paul's classic definition of love.

IV. Have students examine the paper they wrote on love during week 1 to discover whether or not their understanding of love has changed.

V. Final exam.

Suggested Approaches and Teaching Aids

1. Theme topics should relate to the novels covered in the course; for instance, a topic based on The Bridge of San Luis Rey could be — discuss in detail the relationship between Uncle Pio and the Perichole.

2. A book taken out for a book report should have some aspect of love as its theme. The teacher could give students a supplementary book list to use in the selection of books for this report.

3. A set of questions for each reading assignment could be given to the students.

4. The teacher, through the various works, especially the novels, should make the student realize that love is an essential component of life. As a result, the student could become aware that a personal, family or community problem could be the lack of, or over-abundance, of love.

5. Encourage the writing of original love poems and short stories.

6. Have students collect poems and stories about love that they find in newspapers and magazines with appropriate illustrations.

GREEK HERITAGE

Phase 4-5

Course Description

To study and appreciate Greek thought is to provide a substantial background for any subsequent understanding of the heritage of Western literature. The class will be involved in discussions of plays by Aeschylus, Euripides, Sophocles, and Aristophanes, Aristotle's theories, Plato's ideas about justice, love, and creativity, and some poetic forms adopted by English poets. A number of contemporary works with Greek themes will emphasize the universality of the ancient works.

Achievement Level

The nature of the works studied demands that students have better than average abilities to articulate in both oral and written assignments. Excellent reading comprehension is also essential.

Objectives

1. To broaden the student's cultural background
2. To heighten the student's appreciation and enjoyment of literature in general
3. To increase the student's ability to cope with difficult and complex works
4. To acquaint the student with the great influence of Greek genius on Western civilization
5. To equip the college bound student with the skills of comprehension, interpretation, and analysis of universal themes in Greek plays and poetry

Chief Emphasis

The course will stimulate the student's interest in gainful reading and increase his confidence in his own abilities to achieve insight and facility in penetrating the dimensions of literature.

Materials

Hamilton, The Greek Way
Seven Greek Plays
Sophocles, Oedipus the King, ed. Knox
Literature from Greek and Roman Antiquity, Ed Miller, O'Neal, and McDonnell
O'Neill, Mourning Becomes Electra
Girandoux, Tiger at the Gates
Euripides, The Trojan Women (also adaptation of T.W. by Sartre)
Aristophanes, Lysistrata
Fry, Phoenix Too Frequent
Shakespeare, Troilus & Cressido

Course Outline

Week 1

Introduction to course including brief survey of materials to be covered. Assign Hamilton, The Greek Way (as continuing reading) Chapter II for discussion.
Hand out dittoed project suggestions for six-week work and paper.
Assign literary terms in A Glossary of Literary Terms for discussion.

Weeks 2 & 3

Read in class together Oedipus Rex (Knox translation)
Use Britannica film of Oedipus with the play.
Discuss concepts of tragic hero, hamartia, hubris, anagke, deke, themis, and attitudes toward the gods.
Discuss nature of Greek theatre.

Week 4

Aristotle's Poetics. Read in class definitions of tragic hero, self-knowledge, etc. Use Lucas, Tragedy as an aid to understanding.
Read in class Euripides, Iphygenia at Aulis.
Assign a class report on the story of the house of Atreus in Hamilton, Mythology.
Note in reading the play the character of Clytemnestra, the creature of Iphygrnia's "Sacrifice", the contrast of character between Agamemnon and Mendaus, the attitude toward Helen.
(Half of the class could be assigned O'Neill's Mourning Becomes Electra to contrast to Aechylus' Oresteia)

Weeks 5 & 6

Read Aeschylus Oresteia in class. Discuss the "Curse of Tantalus". Why the emphasis on cannibalism? Discuss the role of women in the plays of Aeschylus and O'Neill. Why the intervension of Apollo (deus ex machina) at the end of the Oresteia? What was the Greek attitudes toward the gods? What was the concept of justice? (If time does not permit reading the whole of the Oresteia, concentrate on the first part," Agamemnon," noting the difference in style between Aeschylus and Euripides. Someone in the class could report on the contest in Aristophanes' The Frogs to reveal a contemporary attitude. Others could report on the chapters in Hamilton's The Greek Way which deal with the two playwrights. These reports could also be used as material for term papers.)

Week 7

Read in Seven Greek Plays Medea after reviewing the story of Jason in Hamilton's Mythology.
Discuss the Greek playwrights' use of so many women as "heroes".
What was the Greek attitude toward women? Family life and duty?
In spite of Medea's cruelty, does the reader sympathize with her?
Why? Is this attitude Greek or modern?

Weeks 8 & 9

These last two weeks might be spent on the poets and philosophers. Class reports and readings from Pindar (the ode) Theocritus (the elegy) Sappho and Anacreon (love poetry) would acquaint the student with other genres of Greek literature.
Time might be well spent on Plato's theory of love (Symposium)and Aristotle's theories of happiness and friendship in The Ethics. The teacher would have to indicate the significant sections of these works.

Suggested Teaching Aids

1. Use films and recordings whenever possible:
    a. Britannica's Oedipus films
    b. Medea recording
    c. Tapes on Greek thought and theatre

2. Dramatize scenes from the plays in class.

3. Assign two "project themes" from list appended to course description, due as teacher chooses.

4. Stage a "Socratic dialogue" using parts of Symposium or Phaedrus.

Final papers - possible subjects
The Three Electras
Comparison of Clytemnestra and Lady Macbeth
The Women of Euripides: Clytemnestra, Medea, and Hecuba
Comparison of Sartre's adaptation of The Trojan Women with Euripides'play
Comparison of Electra and Antigone Divine Justice in Two Greek Plays
"Character is destiny" (Heraclitus) Defense of this statement using any two plays.
A study of the Tragic Hero: Oedipus
Discussion of any modern play which uses a Greek theme or characters.

POETRY SEMINAR: EXPLORING POEMS AND POETS

Phase 4-5

Course Description

This course is an experience-talk-and-study course, intended to help student and teacher alike to discover something we usually do not look for in poems. Instead of looking for "what the poem means," we shall be looking for the ways in which the poem manages to mean whatever it may mean. How does the poet or the poem manage to do whatever it does to us? Why do we react the way we react? Why do we feel as we do as the result of hearing or reading the poem? Not a poem, nor just any poem, but this particular poem which we are reading at this particular time. How does it do what it does? A class member will have continuing opportunities to express what he feels, what he experiences, with the group seeking to discover why and how the poem creates or causes such feelings.

Objectives

1. To encourage and assist each student in examining the causes for his responses to any given poem
2. To assist the student in searching within the poem itself for the causes of his responses
3. To enable the student to learn the means by which poets seek to produce responses in us
4. To provide the student with information or criteria by which he may identify accurately the means utilized by the poet, be these good or bad in a particular poem

Materials

Text: How Does a Poem Mean?, John Ciardi (char-dee)

Understanding Poetry, ed. Brooks and Warren

Art of Poetry, ed. Kenner

Reading Modern Poetry, ed. Engle and Carrier

(The design of this course is based upon the Ciardi text, a book by a poet/professor-of-poetry aiming toward a "method whereby all the criteria developed ... may be applied to the comprehension of the total poem.")

Course Outline

Week 1: Introduction and Initiation

A. A poet's principle

The study will consider what John Ciardi refers to as the functioning of "simultaneous elements of the poem." He goes on to say that "What one must always comprehend of poetry is that it is an experience the reader must re-live. There is no other comprehension of the arts."

B. What it Is and What it Ain't: "Those lips, O slippery blisses!" - Keats

1. Text, chapters one and two
2. Utilize Ciardi columns from Saturday Review.
3. Present views and opinions of other poets regarding the nature of poetry.

Week 2: Symbolic elements ("the widening of the ripples")

Text, chapter three

Week 3: Words - What Are They?

Text, chapter four, pp. 762-810

Week 4: Words, Tones and Overtones: The Way of a Man with a Word

Text, chapter four, pp. 811-845

Week 5: Borrowed Sympathies

Text, chapter five

Weeks 6 and 7: Pictures and Poems

Text, chapter six

Week 8: Poems in Motion

Text, chapter seven

Week 9: Playing-partners in Poems -- Countermotion

Text, chapter eight

RUSSIAN LITERATURE (18 WEEKS)

Phase 4-5

Course Description

In this eighteen week course students will study some of the Russian literary masterpieces that have become a significant part of our Western culture.

Achievement Level

Students who select this course should be better than average readers. They should be mature enough to appreciate and accept another country's customs, ideas, and history.

Objectives

1. To give students a brief survey of Russian history so they obtain a better understanding of the Russian people today
2. To make students familiar with some of the masterpieces of Russian literature
3. To explore through literature some of man's problems that seem to be universal

Chief Emphasis

The chief emphasis in this course will be on the universal problems of mankind as treated by the great Russian writers of the 19th and 20th centuries.

Materials

Adventures in World Literature, Harcourt, Brace
Russian and Eastern European Literature, Scott, Foresman
Great Russian Plays, Dell
Four Great Russian Short Novels, Dell
The Death of Ivan Ilyich and Other Stories, Signet
Chekhov: The Major Plays, Signet
The Image of Chekhov, Vintage
The Brothers Karamazov, Washington Square Press or
Crime and Punishment, WSP
One Day in the Life of Ivan Denisovich, Bantam

Supplementary Materials

A History of Russian Literature, Vintage Russian Library
Dead Souls, Airmont
Fathers and Sons, Airmont
Anna Karenina, Laurel
Resurrection, Signet
Doctor Zhivago, Signet
Cancer Ward, Bantam
The Idiot
Nicholas and Alexandra
And Quiet Flows the Don
Poor Folk
War and Peace
Not By Bread Alone
The House of the Dead
The Kreutzer Sonata

Suggested Approaches

It is helpful if at the beginning of the course the class is divided into groups of 3-6 members to give discussions of some of the novels. At the appropriate time the groups can be called on to discuss their novel before the rest of the class. In this way some of the supplementary novels can be covered.

If possible, the Dostoevsky novel should be distributed at the beginning of the course so that some students can have it read before actual work on it starts.

Another suggestion for covering some of the other great Russian novels is to have each student early in the course choose a Russian novel to compare in theme to either Crime and Punishment or Brothers Karamazov--whichever is done as a class project. Each student should submit early in the course a thesis statement. Then at a later date submit the paper. In addition, each student should be given extra credit for giving before the class an oral resume of his paper.

The first few class days should be devoted to giving the students a brief background in the history and geography of Russia. Pushkin's significance to the development of 19th century Russian literature should be noted as well as his continuing importance to the Russian people. The first detailed literary study should begin with Gogol's The Inspector General, followed by "The Overcoat." Special significance should be given to "The Overcoat" as the seed or forerunner to future literary works based on "the little man" and Dostoevsky's remark, "We all emerged out of Gogol's "Overcoat." At this point the group discussion over Dead Souls could be presented.

If Four Great Russian Short Novels is to be used, it should be distributed at this time and each selection covered as the various authors are studied.

From this point on the various authors can be studied chronologically--Turgenev, Tolstoy, Dostoevsky, Chekhov, Pasternak, and Solzhenitzyn.

Suggested Writing Experiences

The Critical Essay--Literature

I. Review with students the structure of The Critical Essay-Literature as found in Warriner's Advanced Composition: Models for Writing

II. Some of the longer selections can be covered by having students write critical essays on them

Films

"The Russians: Self Impressions"

Recordings

"The Overcoat", The Cherry Orchard, The Three Sisters, Uncle Vanya, The Sea Gull

THE POLITICAL MERRY-GO-ROUND (POLITICS IN LITERATURE)

Phase 4-5

Course Description

To survive in the political arena, a person needs to make the ultimate commitment, himself. Yet he needs to remember that he cannot let his cause swallow him. He must remain true to himself. In this course the student will study works which reflect man's struggle against the political system, some to gain control over it, others to retain their identities.---He will engage in three assignments.

Achievement Level

The student should be reading at or above the eleventh grade level. He should have an interest in studying both politics and literature, as he will be trying to draw political implications from fiction as well as examining theory in essays and tracts. He should indicate willingness to read extensively.

Objectives

1. To aid the student in developing the ability to critically evaluate political concepts through the study of literature
2. To stress the worth and dignity of the individual while emphasizing the need of an effective government
3. To demonstrate that personal rights, or privileges, are coupled with responsibilities
4. To help the student to identify and develop his own political and social values while remaining open to those of others
5. To effectively evaluate the positive and negative attitudes of various groups, majority and minority, and view the same through contemporary as well as past historical experiences

Chief Emphases

The main emphasis in this course will be upon the conflict between political expediency and ethics, which becomes evident in an analysis of conflicting theories and unique personalities in literature.

Materials

Plato: The Republic
Plato: "The Apology"
Rousseau: The Social Contract
Machiavelli: The Prince
Sophocles: Antigone
Warren: All the King's Men
O'Connor: The Last Hurrah
Ibsen: Enemy of the People
Hill: Anger and Beyond
King: "Civil Disobedience"

Thoreau: "Civil Disobedience"
Orwell: 1984
Plato: "The Phaedo"
Steinbeck: "The Debt Shall Be Paid" (Contemporary Prose)
Anderson: Barefoot in Athens (Contemporary Prose)
Wallace: The Man
Greene: The Power and the Glory
Paton: Too Late the Phalarope
Pirandello: "Bombolo" (Short Stories by Pirandello)

Films:

Macbeth (series of three; one on the politics of power)
Citizen Kane---119 min.-b & w (16mm)--Public Library
John Fitzgerald Kennedy (1917-1963)---21 min. b & w--Public Library
Who Goes There? A Primer on Communism--16 min. b&w Public Library
Government Is Your Business--27 min. - b&w-Public Library
Rise and Fall of Nazi Germany--8mm-b&w-Public Library
All the King's Men

Records:

Antigone
The Last Hurrah

Supplementary Reading List (Suggested)

Man For All Seasons, Bolt
Beckett, Anouilh
Gulliver's Travels, Swift
Uncle Tom's Cabin, Stowe
Walden Two, Skinner
Anthem, Rand
Doctor Zhivago, Pasternak
Fathers and Sons, Turgenev
The Comedians, Greene
Brave New World, Huxley
Fail-Safe, Burdick and Wheeler
The Ugly American, Burdick and Wheeler
On The Beach, Shute
Advise and Consent, Drury
Nicholas and Alexandra, Massie
The Peacock Sheds Its Tail, Hinsdale
The Making of the President, 1960, White
The Making of the President, 1968, White
Mississippi: A Closed Society
Is Paris Burning, Collins
The Welfare State, Marx
New Dimensions of Peace, Bowles
Mein Kamph, Hitler
The New Class, Djilas
The Cardinal's Mistress, Mussolini
Wilson and the Peacemakers, Bailey
Herbert C. Hoover: An American Tragedy, Wood
The Boss: The Story Of Nasser, St. John
Tragic Island: How Communism Came to Cuba, Plau
Blood, Sweat, and Tears, Churchill

Betrayal: The Munich Pact of 1938, Werstein
The Negro Pilgrimage in America, Lincoln
The Roosevelt Myth, Flynn
Two Treatises on Government, Locke
Beyond Good and Evil, Nietzche
The Happy Warrior, Warner
Hitler: A Study in Tyranny, Bullock
Hitler: From Power to Ruin, Appel
Man of Steel: Joseph Stalin, Archer
The Real Situation in Russia, Trotsky
Mussolini, A Study in Power, Kirkpatrick
Pan Germanism, Winkler
Roosevelt and the Russians, Stettinuss
Pearl Harbor: The Story of the Secret War, Morgenstein
The Truman Scandals, Abels
The Communist World and Ours, Lippman
The Hidden Crisis in American Politics, Lubell
The Radical Right, Epstein and Forster
The World of Communism, Swearingen
The Crimes of the Stalin Era, Khruschev
Herbert Hoover-A Challenge for Today, Wilson
None Dare Call It Treason, Stormer
Inside the Third Reich, Speer
The American Political Tradition, Hofstadter
American Presidency, Rossiter
American Diplomacy: 1900-1950, Kennen
Case Against Congress, Pearson
Center, Alsop
Democracy In America, DeTocqueville
Vital Center, Schlesinger
Living U.S. Constitution, Padover
Miami and the Siege of Chicago, Mailer
Nation of Sheep, Lederer
Seven Days in May, Knebel
Thirteen Days, Kennedy
Triumph, Gailbraith
U.S. Political System and How It Works, Doyle
Alas Babylon, Frank
Canticle for Leibowitz, Miller
Freedom Road, Fast
Darkness At Noon, Koestler
Brewon, Butler
We, Zamiatin
Wild in the Streets, Thorn
The Ides of March, Wilder
The Red and the Black, Stendahl
A Shade of Difference, Drury
Children of Light and Children of Darkness, Niebuhr
The Predicament of Democratic Men, Cahn

Panel Discussions:

Welfare: Beneficial or Detrimental to a Political Society
U.S. Foreign Policy during the 1960's and 1970's
Watergate: Futuristic Benefits or a New Political Upheaval
War and Economics
The Energy Crisis and Government's Involvement
Congress At War with the Executive Branch

Course Outline

Weeks 1 and 2 (Who Should Govern?)

I. Read and discuss The Republic. Stress Book VIII: "The Perfect State and Its Fall." Concern the class with: Who shall govern? What is effective governing?

a. Assign a paper on the questions under consideration above. Circumvent the questions around contemporary politics and its peculiarities.

b. Reiterate the development of the Philosopher King.

II. Read and discuss "Barefoot in Athens," a restatement of Socrates' position on the dilemma of ethics vs. the political super structure.

a. "The Phaedo" might be read as a corallary to "Barefoot in Athens."

b. The short story, "The Debt Shall Be Paid" lends relevance to the question faced by Socrates.

III. Read and discuss Antigone, the tragic statement of ethical-political conflict. Look at the former argument relative to the realistic scene.

a. A record of Antigone is available.

IV. The first paper is due at the end of this unit.

Weeks 3 and 4 (The Art of Practical Politics)

I. Read and discuss The Prince, the handbook on the art of practical politics.

a. Assign segments of the class to special rules and policies of the successful prince: 1) How the prince develops the respect of his subjects; 2) Who must be accepted and who must be destroyed; and 3) Power should be given only to those who are absolutely obligated to the prince.

b. A short story, "Bombolo," might be read to reinforce the ideas, attitudes, and practices of the prince.

II. Read and discuss All the King's Men, an American version of the prince. (The Last Hurrah could be read in place of Warren's story.)

a. This book can be segmented and reported on by groups within the class.

b. A film on Warren's book is available.

III. A paper should be assigned at the beginning of the third week involving contemporary and past princes.

Week 5 (Positive elements in contemporary politics)

I. Deal with subjects such as: 1) Necessary qualifications of office seekers; 2) How the needs of man improve the over-all political picture; 3) How patriots benefit the plight of man in his political society; and 4) Amnesty.

II. It would be prudent at this course juncture to make use of varied panel discussions relative to this unit.

III. Collect the second paper on the rulers, past and present.

Weeks 6 and 7 (Exploring possible means for bettering the system)

I. Read and discuss parts of Rousseau's Social Contract, with care to thorough explication of that part of the theory which is read. Amplify with historical and biographical material.

II. Read and discuss Martin Luther King and Thoreau tracts; "Civil Disobedience" might be read at this time.

a. Treat these tracts as reinforcements of Rousseau.

III. Assign the last paper at this point in the nine-week period. It should be due at the beginning of Week 8.

Weeks 8 and 9 (Malfunction leads to political chaos)

I. Read Orwell's warning to the inept "sheep" in a political society, 1984.

a. This book can be expedited by segmentation through group participation in explicit projects.

II. Recapitulate the materials used in the course.

a. If possible prepare brief summaries of the materials used and stressed.

Suggested Approaches and Teaching Aids

1. This course contains much reading. If the class appears unable to adequately cover the theory and the novels, it is suggested that some theory be omitted as reading material, and perhaps be dealt with in lecture. The Social Contract and The Republic are probably the most difficult essay studies, and thus the likely candidates for omission.

2. The theories discussed in the course are complicated and relationships subtle. Assign material far enough in advance so that the students are able to make adequate preparations.

3. Recommend that students take a renewed interest in the newspapers and news and documentary films. Interesting developments can provide the basis for relating concretely to the selected reading materials.

5. Only three book reports are suggested for the course, but the nature of the same can be altered in favor of oral reports in combination with written reports.

6. Seek the help of the Social Studies Department and outside speakers if the relevance is agreeable to the subject matter.

7. Concentrate on the literature of this course rather than the theoretical data. Such an approach to the study should give the student perspective, especially since political questions and conflicts are frequently subtle influences on human behavior.

8. If the class is enthusiastic, a seminar approach may be an effective method. Students are often the most effective teachers.

9. Three papers are suggested at regular intervals. The ideal length for them is 2-4 pages. Alter the number of papers and length as the class is more or less able to handle lengthy thesis development.

10. Prepare a list of special and pertinent political terms and their definitions. Hand these out as soon as possible.

11. Refrain from duplicating books used in other English courses, for students will become bored if this practice is followed.

CLASSICAL GREEK MYTHOLOGY (18 WEEKS)

Phase 4-5

Course Description

In this course the student will study in some depth Greek mythology and its importance in later art and literature.

Achievement Level

Students should have average or better reading ability as well as a sincere interest in the subject matter. They should also be able to do individual study and research as well as the daily reading assignments.

Chief Emphasis

The chief emphasis in this course will be on an appreciation of the Greek myths and the realization of their importance in later art and particularly in later literature.

Objectives

1. To develop an understanding of how and why the myths developed
2. To become familiar with the mythological characters--particularly those that have entered our language as figures of speech
3. To understand the role of Homer in perpetuating the myths
4. To obtain a fuller appreciation of how much classical mythology is contained in later painting, sculpture, drama, music and literature
5. To understand how drama grew out of the Greek worship of a god

Materials

Mythology, Edith Hamilton
Gods, Heroes, and Men of Ancient Greece, W.H.D. Rouse
The Iliad
The Odyssey
The Aeneid
Greek Tragedies, Volume I and II, ed. Richmond Lattimore
The Infernal Machine, Jean Cocteau
Tiger at the Gates, Jean Giraudoux
Antigone, Jean Anouilh
The Flies, Jean-Paul Sartre

Supplementary Materials

The Greek Experience, C.M. Bowra
A Handbook of Greek Mythology, H.J. Rouse
A Handbook of Greek Literature, H.J. Rouse
The Greek View of Life, Edith Hamilton
Greek Tragedy, H.D.F. Kitto
The Heroes of the Greeks, C. Kerenyi
Ovid, The Metamorphoses
Shakespeare, Troilus and Cressida and A Midsummer Night's Dream
Myths and Modern Man, Barbara Stanford

Week 1

I. Introduction
   A. Hamilton, pp. 13-23
   B. Rouse, pp. 11-16
   C. Chapter 6, "Myth and Symbol," The Greek Experience, Bowra

II. Students will be asked to select an area of interest and do outside reading and research on for the following:

   A. A 5-10 page paper and
   B. A 5-10 minute talk

III. The papers and talks will be on one of the following:

   A. The use of classical mythology in painting
   B. The use of classical mythology in sculpture
   C. The use of classical mythology in music

Week 2

The discussions and writing done in class this week will center around the myths in Rouse pp. 16-86 or Hamilton, pp. 24-116.

Week 3

Rouse, pp. 89-142 or Hamilton, pp. 117-140

Week 4

Rouse, pp. 142-184 or Hamilton pp. 141-177

Weeks 5 and 6

The Iliad

Weeks 7 and 8

The Odyssey

Week 9

The Aeneid

Week 10

I. The Origin of Tragedy

II. At this time divide the students into groups to discuss and/or give dramatic presentations of some of the Greek dramas

III. Allow the groups to meet frequently and go to the library for research--if necessary

Weeks 11 and 12

Prometheus Bound
Medea
Hippolytus
The Trojan Women

Weeks 13 and 14

The House of Atreus

Agamemnon
Libation Bearers
Electra, Sophocles
Electra, Euripides
Iphigenia in Tauris

Weeks 15 and 16

The Royal House of Thebes

Oedipus Rex
Oedipus at Colonus
Antigone

Weeks 17 and 18

Classical mythology in the twentieth century

Tiger at the Gates, Jean Giraudaux
The Infernal Machine, Jean Cocteau
Antigone, Jean Anouilh
The Flies, Jean-Paul Sartre

Suggested Approaches and Teaching Aids

I. Whenever possible, filmstrips, lectures, dramatic recordings, and other media should be used to supplement class discussion and writing.

II. The students should be urged (and possibly "rewarded" for) to keep a record of all references to classical mythology they find in recent use--television, newspapers, magazines, etc. This also can be done orally as a "sophisticated" show-and-tell.

III. Additional books to be used by students for independent work could include the following:

The Mask of Apollo, Mary Renault
The King Must Die, Mary Renault
The Bull from the Sea, Mary Renault
The Last of the Wine, Mary Renault
The Bull of Minos, Leonard Cottrell
Mourning Becomes Electra, Eugene O'Neill
Words from the Myths, Isaac Asimov
The Greek Myths I, Robert Graves
The Greek Myths II, Robert Graves

OUR MYTHOLOGICAL HERITAGE

Phase 4-5

Course Description

Our Mythological Heritage is a course which introduces the student to the fascinating world of Greek mythology, to the legends of King Arthur, and to some American myths. Students will read part of the Iliad, Odyssey, Aeneid, study some favorite Greek myths, read the Idylls of the King and some American legends and ballads. A considerable amount of individual study and research will be required in this course. Reading assignments will be extensive.

Achievement Level

The student should be reading well above the 9th. grade level. He should be sufficiently disciplined to be able to do independent work, and should have a real interest in the subject matter.

Objectives

1. To present Greek, British, and American legends as part of our cultural heritage
2. To develop the ability to interpret and appreciate an especially creative body of literature
3. To develop basic research techniques useful in finding information
4. To develop the discipline required for independent study
5. To provide the opportunity for extensive reading and discussion
6. To provide the opportunity for writing experiences which are directly related to the reading material
7. To promote interest in the students' own ethnic backgrounds

Chief Emphasis

The chief emphasis in this course will be the appreciation of the myths and legends as a body of knowledge intrinsically worthwhile, yet additionally valuable because they comprise such a large part of our cultural heritage.

Materials

Adventures in Reading-Laureate Edition
Adventures in Appreciation-Laureate Edition
Gateway English Program-Stories in Song and Verse
Literary Heritage Series-Poetry I and II
Hamilton-Mythology

Supplementary Materials

Botkin-Treasury of American Folklore
Lomax-Folksongs of North America
Tennyson-Idylls of the King
Indiana University Unit-Classical Mythology for Talented Students
Central Library
Filmstrips

Course Outline

Week 1

Introduction to Greek mythology

Hamilton-Mythology
"Mythology of the Greeks" p. 14
"The Greek Gods" p. 24
"The Roman Gods" p. 43

Week 2

Greek myths

Hamilton-Mythology
"The Creation" p. 70
"The Flower Myths" p. 85
"Cupid and Psyche" p. 92
"Pyramus and Thisbe" p. 101
"Orpheus and Eurydice" p. 103
"Pygmalion and Galatea" p. 108
1st. one paragraph theme

Week 3

Additional Greek myths

Hamilton-Mythology

"The Quest of the Golden Fleece" p. 117
"Phaethon" p. 131
"Pegasus and Bellerophon" p. 134
"Daedalus" p. 139

Week 4

The Heroes of the Trojan War

Hamilton-Mythology
"The Trojan War" p. 178
"The Fall of Troy" p. 192

Weeks 5 and 6

I. The Epic
  A. Definition
  B. Characteristics
  C. Famous world epics
  D. Folk and literary epics

II. Excerpts from the Odyssey, Adventures in Reading, p. 525

III. 2nd. one paragraph theme

Week 7

The Aeneid

Week 8-9

I. The Arthurian legend

Adventures in Appreciation-Laureate Edition
"Introduction " p. 583

"A Boy Becomes King" p. 589
"Sir Lancelot" p. 600
"The Passing of Arthur" p. 610

II. Three paragraph theme

III. The legend in ballad form

- A. Folk and literary ballads
- B. Characteristics of a ballad Poetry I
  - "Jesse James"
  - "Casey at the Bat"
  - "Rolla Rock Down"
  - "Johnny Appleseed"
  - "The Apple Pie"
  - "The Fox and the Grape"
  - "The Mountain Whipperwill"

  Poetry II

  - "The Wreck of the Hesperus"
  - "The Ballad of the Oysters"

- C. Individual reading of ethnic folk tales: Mexican American, Sweedish, Black American, Polish, etc...........

- D. Possible book reports

THE HERO IN LITERATURE

Phase 5

Course Description

Because man was born a dreamer, he has built images of himself, and he has set goals that lie beyond him. He has created heroes who in his fantasies reach the standards of greatness and perfection that he will never know in his real world. Every man has his own goal, his own dream, his own hero. In examining literary history, we can trace the growth of the hero from a god-like representative of all men, to a multiple image arising from the separate spheres of endeavor and ambition. The modern literary hero emerges as the full-cycle development of man's projections -an image no longer grandiose, merely human, often faceless. But no matter what guise he takes, the hero continues to move through literature. His presence is a salute to an enduring quality of men. We are dreamers.

Achievement Level

Students should be reading at or above the junior level. They should be interested in reading and willing to discuss freely.

Objectives

1. To assist the students in understanding the concept of hero as it exists in people's imagination and is reflected in literature
2. To give the students an understanding of the growth and change which historical development and cultural differences have evoked in men's standards of heroism
3. To assist students in interpreting and appreciating literature (particularly modern literature) by establishing a sense of perspective and a degree of relevance

Chief Emphasis

The chief emphasis will be upon enlarging the students' perspective of heroism and of literature through analysis of literary heroes.

Materials

The Odyssey
Oedipus The King
Humphry Clinker
Don Quixote
A Man For All Seasons
The Plague
American Negro Short Stories
Catcher in the Rye
The Little Prince
"Love Song of J. Alfred Prufrock"

American Negro Poetry
Adventures in English Literature
A Sky-Blue Life (Gorky)
Short Stories by Pirandello

Recordings of Oedipus, Chaucer, Man For All Seasons, Don Quixote, Everyman
Tape recordings of Oedipus, The Crucible, "Man of La Mancha"

Map of the travels of Oedipus
Film of Oedipus the King

Course Outline

Weeks 1 and 2

I. Ask students to identify their favorite hero, or if they have none, the qualities they seek in a hero. Keep these papers to distribute at the end of the course.

II. Distribute The Odyssey, to be read and discussed.

III. Read Gorki's short story, "A Man is Born", and listen to the recording of Everyman, as introductory material about the criteria of heroism.

IV. Discuss the Greek concept of the hero, using Hamilton's Mythology, perhaps, to augment Odyssey with material about other epic heroes and myths (such as Prometheus).

V. Johnson's poem, "To Unknown Bards", might be appropriate at this time, as it relates the American Negro to this heroic tradition.

VI. Writing assignment on The Odyssey.

VII. Discuss the development of the hero into the more complicated Greek Tragic Hero. Read and discuss Oedipus the King.

VIII. Writing assignment on Oedipus.

Week 3

I. Introduce the folk hero as he emerged in Europe (or anywhere else, for that matter). Read Chaucer's "The Nun's Priest's Tale" or alternate. Seek the books of folk tale collections available in the school and public library for extra work. A record of Chaucer is also available.

II. Discuss the growth of the hero into a picaresque type in Smollett's Humphry Clinker, read in whole or in part.

Week 4

I. Read selections from Don Quixote (or the book in total), a representative of the developing romantic hero. Favorite selections from romantic poetry would be appropriate at this point -- perhaps the Caveliers for a spark of humor as well as beauty.

  A. Both a record of selections from Don Quixote and the full tract of the musical, "Man of La Mancha" are available.

  B. The text of the play, "Man of La Mancha" is also available as an alternative to the book.

II. Introduce the Irish play, Riders to the Sea, as a peculiar variety of hero literature, which offers the sea itself as hero.

III. Writing assignment on Don Quixote or Riders to the Sea.

Week 5

I. Continue the discussion of nature as hero. Byron's poem, "Apostrophe", Bryant's "Thanatopsis", or many other poems would be appropriate. Lewis Carroll's mock, "Sea Dirge", could help the class regain perspective.

II. Read A Man For All Seasons, a contemporary play which enlarges upon the realistic hero as a man consciously aware of his principles. A recording of the play is available.

Week 6

I. Introduce the concept of the non-hero in literature. Try to give a reason for this frightening and despairing movement. Have we rediscovered the ordinary, or lost our need for greatness? Some discussion of modern songs might shed light on this question.

II. Read and discuss "The Love Song of J. Alfred Profrock". Follow this with selections from "Hollow Man" in the Adventures text, if the class is able to handle this much Eliot.

Week 7

I. The Pirandello short story, "The Footwarmer", and "Summer Tragedy" from American Negro Short Stories enlarge with poignancy, the simple non-hero.

II. Introduce the more active non-hero, the anti-hero. Discuss Catcher in the Rye as hero and non-hero.

III. Writing assignment on The Catcher in the Rye.

IV. Allow some reading time.

Week 8

I. Discuss The Plague, also a study of the hero and non-hero. Some interpretation of existentialism is essential at this point, or earlier, depending upon the maturity level of the class.

II. Writing assignment at this time, perhaps comparing Catcher in The Rye with The Plague, and thus incorporating the assignment given in week 7.

Week 9

I. Conclude the course with reading and discussion of one of two short novels which represent the antithesis of the material of recent weeks - The Little Prince and Lillies of the Field. Note the value and relevance of the romantic or fantastic hero when he is compared to the realistic heroes and protagonists of recent development.

II. A book report should be written or presented (if time permits) before the course concludes. Hopefully, the report will give evidence of deeper understanding of the facets of heroism of each hero in question. Hopefully, also, the classifications of the hero used in the course will be relevant to the supplimentary readings.

Suggested Approaches and Teaching Aids

1. As the course consists of many short works, and many of these appear toward the end of the 9 weeks, the students should be reminded early of the requirements of a book report. The reading list is partial. Flexibility in approving book selections is important, so that the students may feel free to pursue their own heroes in this reading.

2. Many papers are suggested. Number, length and topics are all variables. Comparitive papers are excellent if the class is able to articulate sustained comparisons between heroes. Quizzes and tests are also alternates for some paper assignment.

3. Much of the poetry suggested is found in the Adventures in English Literature anthology. There is room for personal selections other than or in addition to the poetry suggested.

4. The course is tightly scheduled until the last week, which is concerned only with one short work. Therefore, if the pace is too fast, needed time can be gleaned from the last week.

5. There is a dearth of deep, effective literature dealing with black heroes. If an effective modern hero (black) can be found, the book might be placed after The Plague, before the reflective and more romantic works of the last two weeks.

6. If more black literature were added to the syllabus, the Biblical story of Moses would be quite beneficial, as the exodus theme is dominant in black literature.

7. A parallel study of Myth, dealing generally with questions such as its definition, its disguises, its place in all levels of cultures, would be an interesting corollary to the theme of hero. The deepening of a student's understanding of the meaning of myth would be a secondary objective of the course, if students are mature enough as a class to tackle the concept.

8. The material from early English literature should be treated more or less thoroughly than the syllabus states, depending on the degree of familiarity of the class with English Literature. At the least, it could provide a springboard for folk literature of other less familiar cultures.

Supplementary Reading List

Dark Companion, Mathew Henson
Mahalia Jackson, Wylie
Let Us Now Praise Famous Men, James Agee
Biography of Samual Johnson, James Boswell
Sir Gawain and the Green Knight, Pearl Poet
Cyrano de Bergerac, Edmund Rostand
Faust, Goethe
Tom Jones, Henry Fielding

Aeneid, Vergil
Iliad, Homer
Lord Jim, Joseph Conrad
Moby Dick, Herman Melville
Billy Budd, Herman Melville
Othello, Shakespeare
Death of a Salesman, Arthur Miller
Scarlet Letter, Nathaniel Hawthorne
The Death of Ivan Ilych, Leo Tolstoy
Return of the Native, Thomas Hardy
The Glass Menagerie, Tennessee Williams
The Power and the Glory, Graham Green
The Old Man and The Sea, Earnest Hemingway
Babbitt, Sinclair Lewis

DIMENSIONS OF FAITH

Phase 5

Course Description

For the student with an interest in analyzing, the Faith course offers for his reflection literature with a spiritual dimension. The direction will not be toward religious study, but toward a more broadly based secular definition of faith. The reasons for having faith, the demands and privileges of faith, and the sources or objects of faith are questions for discussion. Five or six papers and an outside book report will be expected in addition to the literature selected.

Achievement Level

Students should be reading at the 12th. grade level.

Objectives

1. To give the student exposure to literature which carries a spiritual theme
2. To give the student a clue to the broad and varied sources of faith at an age when he may be questioning personal religious faith
3. To give the student experience in analyzing the universal relationship between man and God and nature
4. To give the student the opportunity to examine in writing his own sense of faith

Chief Emphasis

To expose the thoughtful student to the spiritual crises of some great literary characters

Materials

Eight Great Tragedies
Demian
J.B.
The Power and the Glory

Little Prince
Short Story Collections
English Literature Anthology
Bible

Course Outline

Weeks 1 and 2

I. Read "Prometheus Bound" as a classic example of the struggle between God and man.
II. Short readings from the Bible as further pre-Christian statements.
III. Selections from Paradise Lost (English Lit. Anthology) as a Christian statement of equally epic proportions, which would be a good contrast to readings 1 and 2.
IV. Assign paper from the Prometheus study.

Weeks 3 and 4

I. Read Hesse's Demian, a 20th. century search for Faith.
II. Oriental poetry from the World Literature anthology would add to the flavor of the oriental themes in Demian.
III. Paper at this time.

Weeks 5 and 6

I. Read J.B. - a Judeo-Christian crisis in faith.
II. The Job story in the Bible is most appropriate at this time to compare the biblical rendition to the more complex 20th Century version of the story.
III. Student reports on relevant Jewish questions would provide a break from the literature and perspective on the four dimensions of the course so far: Greek, Biblical, Oriental, and modern.

Weeks 7 and 8

I. Read The Power and the Glory as a traditional Christian study of spiritual faith, religious obligation and guilt.
II. Introduce the book with historical material on the Mexican political atmosphere of the time, and with brief explanation of the duties and responsibilities of the priesthood.
III. Paper at this time.

Week 9

Read The Little Prince, a fantasy of a little boy and big faith.

Suggested Approaches:

1. The course is not filled with long reading requirements. This should provide time for class discussion and outside presentations, such as suggested in the J.B. unit.
2. Variety and "seasoning" for the novels and plays can come from modern short stories and poetry, particularly dealing with such questions as war, race and materialism.
3. Supply a reading list of book report selections with categories of different emphasis, such as spiritual reading, psychological studies, themes of loneliness, materialism guilt, etc.
4. Book reports could be given orally in group form, dealing with books of a similar theme, by the same author, from the same period.

LITERATURE SEMINAR

Phase 5

Preface

The literature seminar is designed for the advanced student who wishes to read extensively and in many areas of interest.

Course Description

The class will meet, officially, two to three times weekly, at which time novels, essays, biographies and famous works of any genre will be discussed. On the other days, students will be expected to work in the library, classroom, etc. on individual projects. The instructor will be in the classroom each day for individual conferences over works read and to assist with research projects or with reading assignments.

Students will eventually be encouraged to select a topic stemming from the course reading and to create a research project on paper developing this topic.

Achievement Level

The student should be able to think and work independently. He should have developed compentency in composition skills and should be reading on a level characteristic of upper division skills.

Objectives

1. To learn and practice disciplines of independent study in the study of literature
2. To develop independent ideas as regards: theme, style, purpose, and technique in literature
3. To utilize their own ideas, the opinions of others and the information of resources in the development of a project or paper

Chief Emphases

The chief emphases of the seminar is to encourage students to develop independent ideas as regards literature and to implement these ideas in a final project.

Materials

Some thought should be given to student involvement in the selection of books to be read during the nine weeks period. An overall goal or objective should be ever present in these selections of books by: author, genre, subject, matter, etc.

Sample Reading Lists:

I. The Return of the Native, Hardy
Julius Caesar, Shakespeare
The Scarlet Letter, Hawthorne
Lost Horizon, Hilton

II. Slaughterhouse-Five, Vonnegut
A Primer of Freudian Psychology, Hall
The Passover Plot, Schonfield
Birds of America, McCarthy

III. Slaughterhouse-Five, Vonnegut
Breakfast of Champions, Vonnegut
Wonderland, Oates
Them, Oates
Pigeon Feathers, Updike

Course of Study (Suggested Approaches III)

I. Vonnegut

1. Slaughterhouse-Five - idea of human vulnerability: we (Americans) are still too innocent in face of war

2. Breakfast of Champions - endorsement of the values of the heart in chaos (mechanical) of reality

II. Oates

1. Theme - struggle of people to express fate in terms that are cruelly changeable

2. Wonderland - "social" literature-man caught up in avalanche of time vs. belief in immortality through art

III. Updike

1. Pigeon Feathers - adroit observation of society and its customs-the fixity of its institutions

VI. Using these or other related ideas in the books, the student should develop projects or papers related to them.

Supplementary Reading:

Texts: Bright Book of Life, Kazin (Study of Contemporary Fiction)

Articles: "Three Novels About the Real World We Don't Live In"
Harper's 246: 86-95 May '73
"Breakfast of Champions or Goodly Blue Monday!"
by Nora Sayre, N. Y. Times Bk Rev May 13, '73
"America: What's Good, What's Bad?" address at Wheaton College,
Vogue 162:63-4 Jl '73
"Joyce Carol Oates: Love and Violence"
Newsweek 72-77 May '70
"Joyce Carol Oates: Violence in the Head"
Commentary 75-78 Ju '70

SPEECH I
(9/18 weeks) Phase 1-5

Course Description

Speech I is a course for you who would like to acquire self-confidence and poise while developing formal oral communication skills. Emphasis will be placed on the organization, structure, research, and delivery required in public speaking. You will be encouraged to develop your own thoughts, feelings, and personal attitudes into an effective message for specific situations.

Achievement Level

Any student having the desire may elect the course after becoming acquainted with the content.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To acquaint the student with some background in speech-making and the different types of speaking-listening-evaluating situations
3. To expand the student's limits in listening and speaking
4. To prepare students for living at a time when the spoken word is very influential
5. To assist the student in analyzing persuasive techniques

Chief Emphases

The primary emphasis of this course will be the development of techniques in public speaking, especially in organization and delivery.

Materials

Hedde and Brigance: The New American Speech
STEP listening test
SPEECH FOR TODAY, McGraw-Hill

Course Outline

Week 1

I. Course introduction and assign self-introduction speech

II. Self-introduction speech

- A. Name
- B. Travel experience (favorite trip etc.)
- C. Hobby
- D. Most embarassing moment
- E. Future plans

One minute long, one note card (mandatory)

III. Teach outlining

Week 2

I. Chapter 1 -- Speechmaking in a free society

II. Discussion and look over activities at the end of the chapter and choose one you feel is appropriate

III. Chapter 2 — Everyday conversation; read, discuss, plan a conversation in teams of two

Week 3

I. Finish conversations

II. Chapter 7 -- Listening; give standard test before and after unit

Week 4

I. Finish listening unit and test over the chapter

II. Chapter 8, 9, and 10 -- Preparing the Speech; work on choosing topic; work on outlining

Week 5

I. Day in library to work on speech

II. Three minute speech, outline and note cards (2) (organization emphasized)

III. Chapter 11 -- Delivering the Speech

Week 6

I. Three to five minute speech (delivery emphasized) international topic, outline and note cards

II. Chapter 4 -- Gestures

Week 7

I. Four to five minute speech (emphasize gestures)

II. Chapter 12 -- Special types of Public Speeches

Week 8

I. Speeches

- A. Making announcements
- B. Introductions and responding to them
- C. Welcome and responding
- D. Presenting a gift or an award
- E. Accepting a gift or an award
- F. Nomination speech
- G. Eulogy
- H. After dinner speech

Week 9

Final Speech - five minutes, outline, two note cards, any topic, oral critique.

Week 9

I. The class will read and discuss Chapter 9 in the text.

II. Viedo tape each students discussion speech presentation.

Week 10

I. The Class will finish its demonstration speeches.

II. Video tape each student's discussion speech presentation.

Week 11 and 12

I. Class will finish viewing the video-taping of demonstration speeches.

II. Assign the Travelog Speech to the class. (3 minutes)

III. Assign readings in Oral Interpretation to the class.

Week 13

I. The class will begin giving Travelog speeches.

II. Oral interpretation readings will be taped in class.

III. The class will listen to and criticize oral readings.

Week 14

I. The class will continue to listen to and criticize oral readings.

II. The teacher will give a lecture on impromptu speeches.

III. The class will give impromptu speeches in class.

IV. The teacher will discuss and assign the persuasion speech.

Week 15

I. The class will give persuasion speeches, which will be video-taped.

Week 16 and 17

I. A recording of the second reading of oral interpretations will be done in class.

II. The class will listen to and criticize reading on tape.

Week 18

I. The final project in speech will be five minute minimum research topic. The entire week will be spent on preparation and giving of the Research Speech.

ON STAGE

Phase 1-5

Course Description

In On Stage, students will learn the fundamentals of acting and role playing. He will work in groups as well as performing alone. Emphasis will be placed on the use of the student's imagination. The class will derive an appreciation for production after gaining basic skills in acting techniques.

Achievement Level

The course offers something for everyone, even the student with less academic ability. Through effective motivation and discipline, the students should be willing to participate in all activities.

Objectives

1. To provide students with an opportunity to become emotionally aware of themselves and others
2. To develop the skills and understanding of basic acting principles
3. To provide the students with an opportunity to display characters other than themselves
4. To develop the student's appreciation of theatre production in general

Chief Emphases

Getting the student to actively participate in class activities, especially in assuming another personality, will be the chief emphasis. Also, an understanding and appreciation of theatre in general will be emphasized.

Materials

Stage and School, 3rd. Ed.; K. A. Ommanney; Webster, McGraw-Hill

Video tapes of performances by the LaSalle Drama Club

Original works written by individual groups in the class

Plays to Remember, Maloney; Heritage Series

Course Outline

Week 1

A. Introduction of course
   1. staging techniques
   2. blocking
   3. body control techniques

B. Assign pantomime of a physical action

Week 2

A. Continue pantomime and evaluate each exercise
   1. Work on style and movement
   2. Introduce negative emotions: hate, anger, fear, insecurity, greed, etc.
   3. Assign a pantomime displaying a negative emotion. Evaluate pantomimes and suggest areas of improvement.
   4. Introduce positive emotions: sympathy, love, happiness, kindness, etc.
   5. Introduce motivation--response: "think---look---move".

Week 3

A. Put class in pairs; one display a positive emotion creating a negative emotion in the other.
   1. Perform and evaluate excersise
   2. Work in more depth on facial and body expression
   3. Introduce sensitivity exercises:
      a. Trapped in a cage
      b. Caught in a burning house
      c. Moving through mud-like fog
      d. Feet magnetically cought onto the floor
      e. Walls closing in on subject
      f. Lost in the desert; and so forth

Week 4

A. Introduce voice exercises
   1. Work on voice exercises
      a. concentrate on the spoken word
         1. Diction
         2. Enunciation
         3. Projection
         4. Inflection

   2. Work on vowel sounds and richness of speech
      a. Show emotions through strong vowel words or sounds
      b. Show emotions through counting and using the alphabet

   3. Assign an oral reading of a poem or descriptive paragraph--work on diction, enunciation, projection and inflection

B. Work on projection
   1. Breathing control
   2. Count as far as possible with one breath and exhaling
   3. Sustaining sound through trills: "fa-la-la-la-la! Tra-la-la-la-la!, etc.

Week 5

A. Read aloud a one act play, or an act from a full-length play.
   1. Stress the development of character with the use of the voice.
   2. Block a scene or two with several actors to show the importance of effective movement and action
   3. Consider the style of the play and discuss "How a play works, both written and acted."

Weeks 6-8

A. Assign a variety of skits using pairs, small groups, and large groups.
   1. The number of people in a skit will determine the length of the skit.
   2. Each skit should be accompanied by an outline given to the teacher prior to the performance.
   3. Skits should be original and the ideas for them given by the teacher should have as much variety as possible:
      a. Different personalities caught in an elevator.
      b. Children playing in the rain.
      c. Lost in a haunted house.
      d. A court room scene.
      e. A pair of young lovers having a spat.
      f. Parents upset by a family incident.
      g. A bank robbery; and so forth.

Week 9 (test)

A. Assign individual projects to the students.
   1. They should be challenging and the student is to show he has a clear idea and concept of character development:
      a. Work on and develop an original character using either a soliloquy method or a monologue method.
         1. suggestion of sets, use of props and costumes mandatory.

   2. Perform individual projects and grade.
      A. Ask that projects be approximately 5-7 minutes long.

Suggested Approaches and Teaching Aids

1. The teacher will be most effective if he will act as a firm advisor and not a 100 per cent critic reacting negatively.

2. Encourage students to analyze characters for themselves. Some questions they might ask about their characters are: A) Would I like this person if he were real? B) What is my character doing while he is out of this scene? C) How would I act if I met him at my favorite place? By asking such questions, students will often see striking similarities between themselves and the characters they are playing. Work with this--identification is important.

3. Encourage (and insist) that the students use their imaginations and sensitivity in all exercises. They will find the more often this is done, the more meaningful their performances will become to the audience.

4. Always relate personal experiences; anecdotes about plays the teacher has seen will prove interesting to the class, too. Don't be afraid to suggest that the class go see plays, discuss T.V. performances, or a popular movie.

5. Always insist on a "professional code" of behavior from the class. Remind them that if they can think, they can act. But in order to do this, they must become well disciplined in the area of concentration and preparation. There is no place for the student who does not want to cooperate with the class or the teacher.

o. By all means let the class join in on criticism, but wait several weeks until the class has gotten to know one another and discovered the art of "considering the source." Insist that student comments be specific enough to pinpoint the source of irritation or pleasure. You will find that students are usually pretty fair in their criticisms.

COMMUNICATION ARTS

Phase 2-4

Course Description

Communication Arts is a course for you who would like to acquire self-confidence and poise while developing formal oral communication skills. Emphasis will be placed on the organization, structure, research, and delivery required in public speaking. You will be encouraged to develop your own thoughts, feelings, and personal attitudes into an effective message for specific situations.

Achievement Level

Any student having the desire may elect the course after becoming acquainted with the content.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To acquaint the student with some background in speech-making and the different types of speaking-listening-evaluating situations
3. To expand the student's limits in listening and speaking
4. To prepare students for living at a time when the spoken word is very influential
5. To assist the student in analyzing persuasive techniques

Chief Emphases

The primary emphasis of this course will be the development of techniques in public speaking, especially in organization and delivery.

Materials

Hedde and Brigance: The New American Speech
STEP listening test
SPEECH FOR TODAY, McGraw-Hill

Course Outline

Week 1

I. Course introduction and assign self-introduction speech

II. Self-introduction speech

- A. Name
- B. Travel experience (favorite trip, etc.)
- C. Hobby
- D. Most embarassing moment
- E. Future plans
  One minute long, one note card (mandatory)

III. Teach Outlining

Week 2

I. Chapter 1 -- Speechmaking in a free society

II. Discussion and look over activities at the end of the chapter and choose one you feel is appropriate

III. Chapter 2 -- Everyday conversation; read, discuss, plan a conversation in teams of two

Week 3

I. Finish conversations

II. Chapter 7 -- Listening; give standard test before and after unit

Week 4

I. Finish listening unit and test over the chapter

II. Chapter 8, 9, and 10 -- Preparing the Speech; work on choosing topic; work on outlining

Week 5

I. Day in library to work on speech

II. Three minute speech, outline and note cards (2) (organization emphasized)

III. Chapter 11 -- Delivering the Speech

Week 6

I. Three to five minute speech (delivery emphasized) international topic, outline and note cards

II. Chapter 4 -- Gestures

Week 7

I. Four to five minute speech (emphasize gestures)

II. Chapter 12 -- Special types of Public Speeches

Week 8

I. Speeches

A. Making announcements
B. Introductions and responding to them
C. Welcome and responding
D. Presenting a gift or an award
E. Accepting a gift or an award
F. Nomination speech
G. Eulogy
H. After dinner speech

Week 9

Final Speech - five minutes, outline, two note cards, any topic, oral critique.

I. The class will read and discuss Chapter 9 in the text.

II. Video tape each students discussion speech presentation.

THEATRE ARTS AND CRAFTS

Phase 2-5

Course Description

In Theatre Arts and Crafts, you will be a member of a play producing company. You will co-operate with other students in the class in actively preparing plays that will be presented. You will have an opportunity to learn about all phases of play production including acting, directing, set design, lighting, and preparing publicity. In addition, you will learn how to read and select plays for production and go through all the phases of play production in class.

Achievement Level

Although Theatre Arts and Crafts is open to any student in the high school, he should be highly motivated to participate in dramatic activities.

Objectives

1. To acquaint the student with the problems he must share with others as they produce a play
2. To show the student through experience and example how to prepare and portray a character in a play
3. To develop the student's skill in presenting pantomimes
4. To develop in the student a keen sense of observation of other people's actions, mannerisms, and vocal melody patterns
5. To develop the student's skills in make-up, costuming, lighting, and staging

Chief Emphases

Getting the student to actively participate in a number of stage activities will be the chief emphasis of this course. Problems will be discovered and solved as the students work with the teacher who will act mainly as an advisor.

Materials

Zachar: Plays as Experience (Odyssey Press)

Miller: The Crucible (Bantam Book)

Course Outline

Week 1

I. Explain the nature of the course.

II. Explore the meaning of a theatre, the role of the director, the actors, the technicians, and the audience.

III. Begin first class performance experiences with charades and pantomimes.

Weeks 2, 3 and 4

I. Read, study, and analyze THE CRUCIBLE (or some other worthwhile full length play) in anticipation of the fall and/or spring drama production.

II. Have students select an important character in the play being studied and write a character analysis explaining the motivations of the character selected.

III. Introduce the concept of blocking by blocking out the action of selected scenes.

IV. Take time to explain the reasons for the movements blocked in to the action of THE CRUCIBLE.

V. Allow selected students to learn and present before the class the blocked out scenes from THE CRUCIBLE. Each student involved should present his scenes at least two times to allow for a chance to improve.

VI. Assign two or more pantomimes for students not working on THE CRUCIBLE scenes.

VII. Assign a variety of One-Act plays from the text, and take the students through the same procedure with them.

Week 5

I. Assign two or more original pantomimes and allow time for students to present their pantomimes at least twice for teacher and class analysis.

II. Assign and have students present original monologs twice.

III. Select the best monologs and pantomimes for a Theatre Arts program to be presented before other classes and limited audiences.

Week 6

This will be a lecture unit on the business of show business: tickets, program, publicity, rehearsal schedule, rehearsals, set design, lighting, curtains etc.

Weeks 7, 8 and 9

Form production companies. The number of companies will depend on class size. Work on choosing plays from Zachar for the production companies. Start one-acts, blocking, rehearsing, performing, etc. Each group should benefit from others and develop into a critical audience. During this time students will be making a production book for their plays.

Suggested Approaches and Teaching Aids

1. Actual participation in dramatic activities consumes most of the time in Theatre Arts and Crafts. Participation both as an actor on the stage and as a critic in the audience will be required.

2. Have students improvise situations and dialogue similar to scenes they will later enact.

3. Other activities that have been successful include:

   a. Musical pantomimes
   b. Charades
   c. Poems presented as dramatic scenes or monologs
   d. Popular songs spoken as monologs
   e. Improvised dialogue

4. The scenes listed below have proved to be dramatically effective for students to prepare for presentation before class:

   a. Act III from MARY OF SCOTLAND by Maxwell Anderson (Mary and Elizabeth)
   b. Act III from ELIZABETH THE QUEEN by Maxwell Anderson (Essex and Elizabeth)
   c. THE RAINMAKER by N. Richard Nash (any scene with Starbuck and Lizzie)
   d. THE GLASS MENAGERIE by Tennessee Williams (Laura and Amanda)
   e. Act IV, Scene 2 from AH, WILDERNESS by Eugene O'Neill (Muriel and Richard)
   f. Act III from THE SILVER CORD by Sidney Howard (Christine and Mrs. Phelps)
   g. Act I, Scene 1 from OF MICE AND MEN by John Steinbeck (George and Lennie)
   h. STAGE DOOR by Edna Ferber (Terry and Jean)
   i. Act II from ANASTASIA by Maurette (Anna and Empress)
   j. THE WOMEN by Claire Booth Luce (Mary and Crystal)

5. Urge students to discover their own selections for solo speeches. However, the following have proved to be effective for the individual performing alone:

   a. Paul Lawrence Dunbar's "The Turning of deBabies in de Bed" (poem)
   b. Edwin Markham's "The Man With the Hoe" (poem)
   c. Shaw's ST. JOAN beginning with "When Forty Winters--"
   d. Shakespeare's "Sonnet No. 2" beginning with "When Forty Winters--"
   e. From Shakespeare's MACBETH, "If it t'were done--" (soliloquy)
   f. From Shakespeare's MACBETH, Lady Macbeth's "Sleep Walking Scene"
   g. From Oscar Wilde's novel THE PICTURE OF DORIAN GRAY, Sybil Vane's explanation to Dorian of her performance as Juliet.
   h. Drummond's Golden Dancer speech from Lawrence and Lee's INHERIT THE WIND.

READING PLAYS

Phase 3-4

Course Description

Drama as literature is the focus of this class. Setting, characterization, theme, as well as form, is as important in a play as it is in a novel or short story. Major plays will be read and discussed in class to show students a story or characters may be more realistic and better told in the dramatic form.

Achievement Level

Since the emphasis will be on reading and discussing the plays rather than on performing drama, students should have average or above reading and language skills.

Objectives

1. To appreciate drama as a literary form
2. To discuss how the dramatic form can sometimes be a better medium for writing than the novel or short story
3. To examine a variety of literary concepts in dramatic form
4. To better skills in reading, writing, and speaking

Chief Emphasis

The emphasis of this course will be to show students that drama can also be read and enjoyed as a form of literature.

Materials

Contemporary American Drama (Macmillan)
Cyrano de Bergerac, Rostand (Bantam)
Famous American Plays of the 1920's (Dell)
Modern English Drama (Macmillan)
Six Great Modern Plays (Dell)

Course Outline -- Plays for suggested reading and discussion

COMEDY --- Arms and the Man, Shaw (Modern English Drama)
What Price Glory, Anderson and Stallings (Famous American Plays of the 1920's)

DRAMATIC HERO AND TRAGI-COMEDY -- Barefoot in Athens, Anderson (Contemporary American Drama)
Cyrano de Bergarac, Rostand

FOLK DRAMA -- Porgy, Heyward and Heyward (Famous American Plays of the 1920's)

HISTORICAL DRAMA -- Wild Decembers, Dane (Modern English Drama)

MELODRAMA -- Home at Seven, Sherriff (Modern English Drama)

PROBLEM PLAYS -- The Highest Tree, Schary (Contemporary American Plays)
The Master Builder, Ibsen (Six Great Modern Plays)
Street Scene, Rice (Famous American Plays of the 1920's)
The Three Sisters, Chekhov (Six Great Modern Plays)

Suggested Approaches and Teaching Aids

1. Teachers should choose the areas and plays to work with. The plays have been grouped into six areas which allow approximately one week and a half per area. A minimum of four plays is suggested.

2. If the teacher chooses to cover all six areas, the students will be doing a lot of reading. If the choice is to do only four plays and spend approximately two weeks on each play, a "play report" may be assigned. In the week remaining oral reports or group discussions may be done.

3. Background material associated with the play, playwright, period or the history of drama may be useful to the students' understanding of drama. This also may be a source for outside reports.

4. The groups of "problem plays" may prove to be the most difficult because of their complicated plots. Use discretion with these plays. They have been grouped "problem plays" becuase they deal with social and moral issues, psychological and impressionistic realism, and symbolism.

5. A written assignment should accompany each play. These assignments can take the form of characterizations, theme, use of symbolism, comparisons of the scenario form to the standard literary form, discussions of comic and tragic elements, etc.

6. Feel free to substitute plays. Shakespeare's tragedies rather than comedies are the rule in many literature courses. There should be copies of As You Like It and possibly The Taming of the Shrew which can be used in place of the comedies suggested.

7. Whenever possible, use tapes, records, films, filmstrips, transparencies, etc. Although the focus of the class is the reading of plays, drama was first meant to be staged.

8. Reading and discussion should be by scenes and acts. Some students will quit reading a play because they do not understand the play. After students have finished reading the play and understand the basic story, then begin the close examination of the play to bring out the literary concepts.

DEBATE A

Phase 3-5

Course Description

Debate will help you develop skills in argumentation, competitive speech, logic, research, proving and taking positions, and filing evidence-research for use in public and personal communications. You will study a debate proposition, research it fully, write debate cases, work with a partner to form a debate team, learn to evaluate opposing views and how to argue against them.

Achievement Level

The debate course is open to students who enjoy doing in-depth research on a set topic and for those willing to participate in some interscholastic public speaking events.

Objectives

1. To familiarize the student with the materials and methods of research
2. To stimulate interest in and understanding of significant contemporary problems and issues
3. To develop the ability to think clearly, critically, and analytically
4. To increase the effectiveness of the individual's participation in democratic society
5. To aid the student in adapting to his social, political, and professional environment
6. To develop effective speech habits

Chief Emphasis

Getting the student to actively participate in debate will be the chief emphasis of this course. Problems will be discovered and solved as the students work with the teacher to build a strong debate case.

Materials

A subscription to the following magazines:
Time; Newsweek, U. S. News and World Report

McBath and McBath: Debate and Argumentation-Principles and Practice

Course Outline

Week 1

The Nature and importance of debate
A. Definition of debate
B. Differences among debate, discussion, and public speaking
C. Uses of debate
D. The role of debate in a democratic society

Week 2

Selecting debate propositions
A. Types of propositions
B. Criteria for selecting topics
C. Phrasing debate propositions

Week 3

Analysis of the debate proposition
A. Defining terms
B. History and background
C. Analyzing the problem
    1. What is an Issue?
    2. What are the stock issues in a proposition of policy?
    3. Locating issues
D. Finding and testing solutions

Week 4

The debate case
A. The affirmative case
    1. Responsibilities of the affirmative team
    2. Division of responsibilities among the affirmative speakers
B. The negative case
    1. Responsibilities of the negative team
    2. The division of responsibilities among the negative speakers

Week 5

Gathering evidence and information for debate
A. Sources of information
B. Types
C. Taking notes

Week 6

Argument
A. Types
B. Fallacies

Week 7

Evaluating evidence and argument
A. Evaluating sources
B. Evaluating evidence
C. Testing arguments

Week 8

The debate brief
A. Purpose
B. Preparation
C. Form
D. Parts

Week 9

Refutation
- A. The rebuttal speech
- B. Preparing the rebuttal
- C. Special rebuttal techniques

Suggested Approaches and Teaching Aids

1. Listening to and evaluating a debate.
2. Reading and evaluating a debate.
3. Selecting and phrasing debate proposition.
4. Preparation of a bibliography on a debate proposition.
5. Preparation and delivery of a short speech defining the terms of a debate proposition.
6. A speech giving the history and background of a debate proposition.
7. Preparation of an outline analyzing either the affirmative or negative on a debate proposition.
8. Participating in debates before the class.
9. Look for fallacious arguments found in advertising.
10. Presentation of a short refutation of a recent editorial.

ADVANCED SPEECH

Phase 3-5

Course Description

Advanced Speech is for those of you who have taken Speech I and want to perfect your techniques of speaking, organizing, and evaluating oral communication. In this course you will explore the areas of audience analysis, speaking situations, methods of persuasion, use of voice, gesture, and critical analysis of speakers and speeches. Special consideration will be made of subjects of the present day so that you will be able to meet speech needs of contemporary classes and speaking situations.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To expand the students' limits in listening and speaking
3. To develop the students' skills in areas of group communication
4. To create an awareness of the importance of audience analysis

Chief Emphasis

The primary emphasis of Advanced Speech will be on the development of group communication and cooperation. Proper supporting of observations by means of adequate research will be stressed throughout.

Materials

Hedde and Brigance: The New American Speech, 3rd edition, (Lippincott)

Course Outline

Week 1

I. Lecture on audience analysis (134-140) (in text is good supplementary material)

II. Use the class as an audience and evaluate them on different topics (Chapters 9 and 10 in Monroe text)

III. Analyze some contemporary speech situations (SDS, party politics, etc.)

Week 2

I. Lecture on informative speeches (Chapter 20 in Monroe)

II. 3-5 minute speech, outline and note cards

III. Review outlining and note taking

Week 3

I. Lecture on persuasion (Chapter 22 in Monroe)

II. 3-5 minute speech, outline and note cards

III. Class will write critiques

IV. Film: "Propaganda Techniques" #151118

V. Film-strip: "Information, Persuasion, and Propaganda" #314154

Weeks 4 and 5

I. Read Chapter 15 in text on Debate

II. Discuss debate and choose a relevant topic

III. Form teams and run debate contest in class

Weeks 6 and 7

I. Read Chapter 13 on Parliamentary Procedure

II. Set up a mock organization

III. Write a constitution, by-laws, have elections, etc.

IV. Record: "Say It Right"

Weeks 8 and 9

I. Read and discuss Chapter 14 "Group Discussion"

II. Have group discussion in class

III. Work on developing a discussion on a relevant topic

INTRODUCTION TO THEATER

Phase 3-5

Course Description

Introduction to Theater is a course in which the student will learn by reading, watching, and doing. The class will encompass the study of drama as literature, theater history, interpretive reading, and acting. The student will read nine one-act plays and two full-length plays. Several paragraphs and themes will be required.

Achievement Level

Introduction to Theater is open to students with a ninth grade reading level or better. They should be highly motivated to participate in dramatic activity and enjoy all types of oral exercises.

Objectives

1. To appreciate the drama as literature and acting and production as fine arts
2. To understand people and their problems and their success and failure in meeting them
3. To gain control over expressive machanisms
4. To develop leadership and responsibility in cooperative activity
5. To increase language skills through reading and writing assignments

Chief Emphasis

Acquainting the student with dramatic literature and getting him to actively participate in a number of stage activities will be the chief emphasis of this course.

Materials

Barrows, Drama I
Romeo and Juliet (Adventures in Reading, Laureate ed.)
Williams, The Glass Menagerie

Teacher reference: Stage and School

Films: The Theater, One of the Humanities (SBCSC)
The Globe (SBCSC)

Filmstrips: Everyman (Classics of Medieval English Literature)
Shakespeare's Theater (four filmstrips)

Filmstrips and Records: What Is Drama? (Guidance Associates)
Drama of Classical Greece (Educational Audio-Visual)
Drama of the Twentieth Century (Educational Audio-Visual)

Course Outline

Weeks 1 through 3

1. Film, "The Theater, One of the Humanities"
2. Filmstrip, "What Is Drama?"
3. Drama I, p. 249, "A Guide for Understanding the One Act Play." See Chapter 4 of Stage and School for additional information. It is important that students understand these terms so that they can apply them to each of the plays studied.
4. Read orally and discuss the following plays from Drama I:

   "Ship of Dreams"
   "The Ugly Duckling"
   "The Devil and Daniel Webster"
   "The Secret"
   "The Man With the Heart in the Highlands"

   A variety of methods can be used in studying and presenting these plays. Parts can be assigned for a reading before the entire class; or students can practice in groups, after which, one group can be selected to present the play. For most plays, students should walk through the actions, using gestures and facial expression rather than simply sitting in desks at the front of the room. A quiz or short writing assignment is recommended after each play.
5. As early as possible, lecture on movement, action, hands, facial expression and practice in pantomimes or improvisations. See the Chapter on this topic in Stage and School.

Weeks 4, 5 and 6

1. Theater history: Give students an outline or study questions covering material in Chapter 6 and 7 of Stage and School. Students can then be divided into groups to do some research on a particular area of theater history: Greek, Roman, Medieval, Renaissance, Modern.
2. View and discuss the following filmstrips on theater history:

   Drama of Classical Greece
   Everyman
   Shakespeare's Theater (4 filmstrips)
3. Continue presentation and discussion of the following plays from Drama I:

   A Trip to Czardis
   The Boor
   Trifles
   Finders Keepers

Weeks 7, 8, and 9

1. Read and discuss Romeo and Juliet. Assign roles at least a day before the student is to "perform," so that he can study the lines and be prepared for entrances and exits. Encourage students to bring in costumes or the suggestion of a costume and arrange a make-shift set, using desks, chairs, tables, etc. Every effort should be made to create a bit of theater.
2. View film: The Globe Theater
3. Suggested theme topic: How are Romeo and Juliet like young people of today?
4. Read and discuss The Glass Menagerie. This play is excellent for a deeper study of all elements of drama: setting, character, conflict, theme and symbolism. A writing assignment on one of these elements is recommended.

ACT ONE

Phase 3-5

Course Description

Act One is a course designed primarily in the production of plays. After some work in basic technique and skills, the class will direct and produce a play. Technical areas will be stressed with acting and interpretation. Students who have had some basic training in acting, such as the class ON STAGE or who have performed in plays, will be the most successful in this class.

Achievement Level

Students who have a good command of English skills should be in this course. Previous work in acting classes or theatre groups will prove to be a great asset.

Objectives

1. To provide students with the necessary information and practice of play production
2. To provide an experience of learning that will teach the student to become a more organized, responsible person
3. To encourage an appreciation of theatre
4. To encourage confidence and develop leadership
5. To encourage participation in extra-curricular theatre

Chief Emphasis

Emphasis will be placed on the participation of all individuals, no matter what part is played in the over-all production of the play. Emphasis will also be placed on developing a true appreciation for the planning, working, and end result of the play.

Materials

Stage and the School, 3rd. edition; K.A. Ommanney; Webster, McGraw-Hill

Contemporary Drama, Barrows

Drama I; Drama II

Scenes for Acting Skill

Full-length plays assigned by the teacher or chosen by the individual students.

Course Outline

Week 1

A. Introduction of course

B. Introduce workings of stage (areas and equipment).

C. Introduce staging and set design
   1. Assign projects on set design: Students are to choose a full-length play and design and build a model set.
   2. Discuss principles of set design: line, color, size, etc.

D. Demonstrate the use of make-up and the principles of make-up design.

Week 2

A. Continue make-up
   1. Students are to work in pairs and apply character make-up.

B. Introduce different lighting instruments and what each does.
   1. Using their full-length plays, have the class design a lighting plot suitable to their set designs; stress the consideration of mood and style of play.

C. Display examples or show pictures of fashions from 1700-1970's.
   1. Have the class design three examples of costumes for their plays.

Week 3

A. Spend the entire week on reviewing acting techniques; pantomime, voice, body movement, expression, and staging.

Week 4

A. Collect and grade model sets and discuss their positive and negative points with class.

B. Assign an oral reading: Emphasize characterization; the appropriatness of the selection for the audience; and general delivery.

C. Perform oral readings and evaluate with class.

D. Assign a skit after dividing class into groups; ask for an outline of preparation prior to the performance of skits.

Weeks 5-9

A. Choose a play as a class for the purpose of production.

B. Assign a student to direct the play.

C. Cast all parts and assign technical work.

D. Before actual stage work, the teacher should discuss the different periods of acting styles in the history of theatre, including trends and innovations.

E. Begin blocking and staging play.

F. Continue rehearsing and improving play until middle of ninth week.

G. Produce the play, evaluate and discuss the results.

Suggested Approaches to Teaching

1. The teacher should work in the capacity of an advisor when doing the production, steering the student to mutually accepted goals.
2. The teacher should expect and demand the high quality work---a sense of professionalism should come from the class.
3. The teacher should demand the class to rely on its creative powers aided by its technical knowledge in all class work.
4. The teacher should encourage the class to offer criticism (constructive) to its peers.
5. The teacher should encourage the class to see other productions fround in the community: Civic Groups, high schools, colleges, and professional companies.
6. The teacher can determine what areas or area needs working on the most. If the class, for instance, is especially good in the area of acting skills, he may decide to let the class tell the history of theatre through oral reports.
7. The teacher should always motivate the class to rely on its creative powers as much as possible. With this realization, flexibility will be learned by the student.

ORAL INTERPRETATION

Phase 3-5

Course Description

Oral Interpretation is a course which deals with oral interpretations of various forms of literature. In this course, students will learn to read aloud with understanding, expression, and emotion, the words on the printed page before them. Learning to read selections in prose, poetry, and drama as well as learning to listen critically will be the chief concerns of the course. Emphasis will be placed on the development of an effective way of communicating the above mentioned materials - the author's ideas - to an audience being conscious at all times of the control of voice and body.

Achievement Level

Oral Interpretation is for the student who has excellent perception and the ability to read orally. He must be enthusiastic and capable of expressing a variety of meanings through voice and subtle gesturing. The student should be able to listen well with the purpose of selecting the main points of a selected work.

Objectives

1. To develop in the student the ability to determine the purpose and values defined in any selection
2. To develop in the student the ability to read with imagination and meaningful expression
3. To develop in the student good listening habits of a critical nature
4. To allow students to exchange critical evaluations of another's work in class

Chief Emphases

Getting the students to communicate both as a reader and a listener will be the chief emphases of the course. The teacher will begin as an instructor of technique and skills. However, the class will eventually assume the responsibility of evaluating and presenting selections.

Materials

Oral Interpretation, Third Edition, Charolette Lee

Course Outline

Week 1

I. The teacher will discuss the nature of the course discussing Chapters 1-4.

II. The teacher will discuss the basic fundamentals of Oral Interpretation including those ideas mentioned in the first four chapters - principles, analyzing, use of body, voice development, etc.

III. The class will listen to a few recorded selections of oral readings.

IV. The teacher will assign a short prose selection from a novel of the student's choosing.

Week 2

I. The students will read their selections and the class will discuss the technique and effectiveness of each performance.

II. The teacher will discuss chapters 5-7 which include a detailed discussion on factual description and narration.

III. The teacher will assign or have the students choose a dramatic monolog to read to the class and also give the outline the class should use.

The outline should consist of:

A. The speaker and title of his reading.

B. A comment about the reader-his poise, expression, etc.

C. The values and ideas gotten from the reading, and what the author's purpose was for writing the selection.

D. Suggestions for improving his next performance. This outline may have to vary a bit from reading to reading, but generally this should be used by the class before and after each selection.

Week 3

I. The teacher will assign or have the students choose a dramatic reading from a play. The class may work in pairs.

II. The audience will evaluate as always. Discussion of Chapters 8-9 should be included.

Weeks 4 and 5

I. The class will choose a prose selection that has at least two characters speaking; they should try to develop both characters. They should keep in mind facts discussed in Chapter 5. As always, the class should write evaluations.

II. The class will choose a prose selection that has three or more characters and develop these characters.

Weeks 6 and 7

I. The teacher will play selected recordings of famous speeches and ask the class to listen for the purpose and ideas imparted.

II. The teacher will assign the class to write its own political speeches and they will as usual make written evaluations.

III. The class will perform their own political speeches.

IV. The teacher and class will discuss their evaluations and make comments orally.

Weeks 8 and 9

I. The class will discuss chapters 10 and 11.

II. The class will choose its own selections in poetry to be read, evaluated, and discussed in class.

III. At this point, the teacher may either assign impromptu monologues from any form of work, or the teacher may review 2 of Shakespeare's plays selecting soliloqueys and long speeches to be read in class.

IV. A final project of the student's own choosing will be assigned. The project should deal with an area covered in class.

Suggested Approaches and Teaching Aids

1. The teacher should always be aware of what the student is going to use as a reading and offer suggestions that will help the student do the best possible job. In some cases, the work may be difficult.

2. If the teacher finds that the students are doing well and enjoying the poetry readings, he might decide to spend more time on them. This kind of reading is usually more creative and rewarding than the others because it allows the student to decide for himself what is or is not to be stressed.

3. Use the recordings only as an example of what "Can Be Done", not necessarily "What Should Be Done".

4. Allow the class to use selections they are presently using in other classes or that they have used. The more familiar a student is with his selection the better he will do.

5. If a student is especially effective with his reading and stirs up discussion, allow the class to make comments. This kind of reaction is often more satisfying, and certainly more rewarding than a high grade.

6. After a class gets to know one another well, allow oral criticism. This criticism, however, should be done in an instructional manner. It is the class's duty, as well as the teacher's, to help the student to do better the next time.

7. The teacher should always try to challenge the student to accept more difficult and more meaningful material.

8. Charolette Lee offers excellent bibliographies after each chapter. These may be referred to and may prove to be a great help for student in the selection of their works.

GROUP DISCUSSION

Phase 3-5

Course Description

Group Discussion is a course designed for the student who has taken Speech I. In this course students will explore the areas of audience analysis and speech composition. There will be work in the area of group cooperation, such as discussion, parliamentary procedure, and club organization. Students should have a sincere desire in further developing their speech talents.

Objectives

1. To promote individual thinking and logical organization of varied subject matter
2. To expand the students' limits in listening and speaking
3. To develop the students skills in the areas of group communication
4. To create an awareness of the importance of audience analysis

Chief Emphasis

The primary emphasis of Group Discussion will be on the development of group communication and cooperation. Proper supporting of observation by means of adequate research will be stressed throughout.

Materials

Hedde and Brigance: New American Speech (3rd edition)

Course Outline

Week 1

I. Course Introduction by teacher

II. Impromtu introductory speech by each student

III. Assign Chapters 8, 9, 10 in text for homework and discussion

IV. Review outlining and note card preparation in class

Week 2 and 3

I. Assign first panel discussion (½ hour per group)
  a. Students pick partners
  b. 3 person maximum per group

II. Students pick topics for discussion

III. Do library work both in and out of class and school

IV. Assign Chapter 14 in text for outside reading

V. Give each group practice, in class, on panel discussion

Week 4

I. ½ hour panel discussion (video tape or audio tape)

II. Divide class into new groups for parliamentary procedure.

III. Read Chapter 13 in text.

Week 5

I. View film strips and do class work on parliamentary procedure.

II. Prepare a constitution and/or By Laws for each organization.

Week 6

I. Complete constitution and/or By Laws.

II. Assign 2nd panel discussion (symposium type)
  a. Different partners than in first panel.
  b. Maximum of 4 persons in each group.
  c. Prepare for one hour of discussion and one hour of question and answer with the audience.

III. Pick topic for discussion.

IV. Start library work.

Weeks 7 and 8

I. Library work continued both in and out of school

II. Start symposiums (video or audio tape)

Week 9

I. Final symposium

II. View video tape if time allows.

Suggested Approaches and Teaching Aids

1. Pertinent or general information concerning units of study and assignments may be presented by the teacher in a lecture-question-discussion manner.

2. The oral activities of the class will consist of an individual speech, class discussion, and small group discussions.

3. A tape recorder or video tape may be used in conjunction with oral activities to "spot listen" and point out errors (sentence structures, pronunciation, articulation, word choice, projection, etc.)

4. Students should be encouraged to attend or participate in the following related activities: school plays, debates, forensic contests, Thespians, and drama club.

BASIC DRAMA STUDIES

Phase 3-5

Course Description

Basic Drama is a course which studies and explores the many faces of theatre. Students will discover the excitement in history, acting, costuming, directing, and the mechanics of the play itself. This course is designed for the students who express themselves well orally and in writing.

Tentative Course Outline

Week 1
Historical Development

Week 2
Acting methods

Week 3
Body Movement and Yoga

Week 4
Oral interpretation

Week 5
Characterization and pantomime

Week 6
Make up

Week 7
Costuming

Week 8
Directing

Week 9
Dramatic Criticism

This course is still being developed. Additional material will be provided as it becomes available.

INDEPENDENT STUDY (9 - 18 WEEKS)

Phase 4-5

Course Description

Independent Study is a course designed for the college bound student who is a responsible person, capable of working at times with a minimum of supervision. The first weeks of the course deal with the skills and mechanics of selecting topics and the structure of a research paper, justifying the thesis statement.

Achievement Level

The student should be able to think and work independently and should have attained competency in basic composition. Reading levels should be characteristic of upper division skill. A recommendation from previous English teacher/s should be required.

Objectives

1. To understand the development of a thesis
2. To determine the limitations of a thesis statement
3. To acquire a skill in locating and utilizing research materials
4. To learn various steps in preparing a research paper
5. To learn and practice the proper use of mechanics (eg. footnoting, bibliography, quoting and paraphrasing)
6. To produce two/three research-term papers incorporating techniques taught throughout the course
7. To learn and practice the discipline of independent study

Chief Emphases

The chief goals of the course are to teach students the techniques of preparing and writing a research-term paper and to utilize their own ideas, the opinions of others and the information of related sources.

Materials Used and Suggested for Reference

Fundamentals of a Research Paper - Kenneth Publ.
The Lively Art of Writing - Follett
The MLA Style Sheet
Warriner's English Grammar and Composition
Reader's Guide to Periodical Literature (supplement and brochure form)
Book Review Digest
Oxford and Cambridge Series on English and American Literature
Literary Terms

Course Outline 18 weeks

Week 1

Day 1 - What is a research paper? Term paper? Research-term paper?
Explain the various types of papers.
-*Warriner's* Chapter 25, pp. 424-29
Discussion of the different approaches in the writing of the paper.
-Comparison and/or Contrast
-An individual discussion of each book and its various finer points

Day 2 - Explain primary and secondary source material.
-*Warriner's* Chapter 28
When must one footnote?
-Fundamentals of a Research paper pp. 7-8

Day 3 - Familiarize students with the English resource room and material center. Explain the concept of the rooms used.
-Lounge type atmosphere with various reference books and some exemplary research-term papers.
Explain and demonstrate the use of various reference materials available in the library.
-*Warriner's* Chapter 28 and 27
-*Lively Art of Writing* Chapters 2-3, 14
-*Reader's Guide*, card catalogue, modern biography, encyclopedia, Book Review Digest.

Day 4 - Note taking to be explained as found in *Warriner's* Chapter 25 pp. 433-35 (optional)
-*Fundamentals of a Research Paper*, p. 2
-*Lively Art of Writing*, pp. 171-73

Day 5 - Pass out book lists accompanied with themes (see the exemplary list)
-List should offer a thematic approach with books organized by topics.
-Ask and/or Add any additional books the students suggest. (note secondary source material on very contemporary books is difficult to find)
-Allow for the freedom to select an original thematic approach and book list.
Explain to the students that primary and secondary note cards should have reference in footnote and bibliography form. When the instructor reviews these forms he may correct mechanics immediately.
-Discuss the bibliography reference form.

Week 2

Day 1 - Plan a short review of material discussed in Week 1, pass out duplicated examples, allow for a question-answer period with the instructor.

Day 2-5-Review "When to Footnote?" as needed.
-Students work independently

Week 3

Day 1 - Discuss as needed: secondary & primary sources, source cards, note taking and when to footnote.

Day 4 - Collect primary source cards

Day 5 - Review particular problems on an individual basis (primary material). Is this quote or idea relevant to the theme?

Week 4

Day 1 - Same as Day 5.

Day 3 - Collect secondary source cards.

Day 4-5-Discuss particular and individual problems.

Week 5

Day 2 - Collect the rough draft (typed if possible)

Day 5 - Return the rough draft and discuss individual problems with students.

Week 6

Day 1 - Same as day 5 - week 5

Day 5 - Collect the final copy of the research - term paper

Week 7

Day 1 - Have the students begin on the 2nd. research-term paper.
-They are free to work independently

Day 5 - Review individually the final copy of research-term paper one.

Week 8

Day 1 - Same as the day 5 - week 7

Day 3 - Act as a resource person

Week 9

Day 2 - Collect the primary source cards

Day 4-5-Go over the individual problems
-Review-When to footnote?

Week 10

Day 3 - Collect the secondary source cards

Day 4-5-Review individual problems.
-Review-bibliography form

Week 11

Day 3 - Collect the rough draft
Follow up procedure of 1st. term paper

Week 12

Day 4 - Collect the final copy

Week 13

Day 1 - Begin the 3rd. term paper
-For variety suggest switch to proof of literacy genre's in classics: eg. (romanticism, classicism, realism, existentialism, etc.)

Day 5 - Review 2nd. term paper - final copy - individually

Week 14

Day 1-5- Act as advisor or resource person
Especially explain particular genres

Week 15

Day 2 - Collect primary source cards

Day 3-5-Go over individual problems
-Review-When to footnote?

Week 16

Day 3 - Collect secondary source cards
-review bibliography form

Day 4-5-Go over individual problems
-Review for those concerned with the technique of comparison and contrast.

Week 17

Day 3 - Collect the rough draft.
-Follow procedure as outlined in first paper.

Week 18

Day 4 - Collect the final copy.
-Grade for course: Average of three papers

Course Outline - 9 weeks

Week 1

Day 1 - Same as outlined in the 18 week course.

Week 2

Day 1-2-Same as outlined in the 18 week course.

Day 3-5-Discuss as needed: secondary source material, primary, notetaking, mechanics.

Week 3

Day 1-5-Students work independently.

Week 4

Day 2 - Collect primary note cards
-discuss individual problems

Day 3 - Discuss general problems
-also individual interviews

Day 5 - Collect secondary notecards
Discuss individual problems
Discuss problems in bibliography cards generally

Week 5

Day 1 - Due date for rough drafts

Day 3 - Have students be thinking about their second paper - (book lists, themes or genre approach as outlined in weeks 14-18.)

Day 4-5-Work on problems in rough drafts individually
-Students work independently on revision

Week 6

Day 1 - Collect the final copy-Pass out book lists again. Explain technique of comparison/contrast. Pass out book on Literary Terms
-briefly explain genre's to those who are interested in this approach.

Day 2 - Students work independently

Day 3 - Students work independently
-Go over final copies individually

Day 4-5-Students work individually
-Set aside a few minutes for a general discussion of first term papers.

Week 7

Day 4 - Collect primary source cards
-Discuss major problems with those students who need individual help.

Week 8

Day 1 - Collect secondary resource cards
-Follow same procedure as day 4 - Week 7

Day 5 - Collect the rougn draft if students are ready
-Go over individual problems

Week 9

Day 1 - Due date for rough draft

Day 1-3-Go over individual problems as necessary

Day 5 - Collect the final copy.
Final grade averaged over two papers

Suggested Approaches and Teaching Aids

1. Use the research-term paper approach.
2. Constant re-emphasis of when and how to footnote is needed.
3. Special emphasis should be given to instruction in location of reference materials and use of library facilities. (Possible trip to downtown or Municipal library on a Saturday)
4. Because of its newsness to students, the concept of Independent study should be thoroughly explained at the course's outset.
5. Although the amount of work seems voluminous, (in past experience) the instructor will find that few students need continuous individual attention.
6. Course to be used on a non-graded, phase elective approach.
7. For the 18 week course the requirements are:

   9 week course
   (a. 1st paper-Minimum of two books-max. three length 7-10 pages (paper)
   (b. 2nd paper-minimum three books-max. four length 8-14 pages (paper)
   c. 3rd. paper-minimum three books-max. five length 8-14 pages (paper)

8. Utilize mimeographed material whenever possible to aid in discussions.

Vocabulary peculiar to the course:

Term paper - a formal composition about a theme or hypothesis using primary sources and personal interpretation only.

Research paper - a formal composition utilizing secondary sources and personal interpretation of those sources about a hypothesis or theme.

Research term - a formal composition utilizing both primary and secondary source material.

Primary sources - any book, essay, (etc.) which is totally and/or directly concerned with the hypothesis and is analyzed in its entirety by the writer.

Secondary sources - any book magazine or reference, (etc.) which may analyze or criticize specifically the primary source or its hypothesis.

Paraphrase - to "put into one's own words" a specific quote, page or idea. Credit must be given to the origin of a paraphrase (footnote).

Page 456

Plagiarism - to unlawfully cite word for word, to propose an idea or concept with offering accredidation to the originator.

Other examples are:

- Footnote
- Bibliography
- Fiction
- Non-Fiction
- Novel
- Book

YEAR-LONG ENGLISH COURSE FOR 9TH. GRADE

Course Description

This is the first of two years of basic English instruction. Fundamentals of grammar and writing skills are emphasized, along with reading, listening, speaking, and word study. Reading materials are geared to individual differences. Starred items are required for student study.

Literature Materials

Adventures in Reading (Laureate and Classic editions)
Adventures in Appreciation (Laureate and Classic editions)
Steps to Reading Literature (Harcourt Brace programed learning books)
*Animal Farm by Orwell
*Human Comedy by Saroyan
Lost Horizon by Hilton
Tale of Two Cities by Dickens
Silas Marner by Eliot (in Adventures in Appreciation)
*Great Expectations by Dickens
*"Romeo and Juliet" and "West Side Story"
*"Julius Caesar"
David Copperfield
Lost Horizon
Diary of a Young Girl
Records
Short Stories I

Writing Text

The Lively Art of Writing (Follett)

Grammar Study Text

Warriner's Grammar and Composition, Complete Course (Harcourt Brace)

Objectives

1. To familiarize students with Warriner's handbook as a reference for grammar usage

2. To give students a workable knowledge of basic parts of speech and sentence structure, correct forms of verbs, general usage of irregular verbs

3. To give enough practice in developing writing skills so that students can decide upon a thesis sentence and build upon it with confidence

4. To acquaint students with different genre in literature, to use good literature as examples of skillful writing and communicating, and to give knowledge of certain works as part of everyone's cultural heritage

Course Outline

First Six-weeks: Strong emphasis upon writing skills.

I. Study together Chapters 1-4 in Lively Art of Writing.

II. Use selections from the literature as basis for short writing assignments; be sure every student can formulate a thesis sentence and develop it. When they answer one study question about a story, require that they begin by making a statement and then support it by using examples from the story.

Second Six-weeks: Review of grammar essentials as needed.

I. Take time to study the arrangement of Warriner's and drill students in using it as a resource tool. Encourage speed in looking up answers to questions, and familiarize students with the number and keys to the organization of material shown on the front and back end sheets.

II. Do grammar study (parts of speech, basic structure of a sentence) as you continue general use of Warriner's as a handbook. By being constantly required to find the answer in their books, the students should be motivated to read for meaning.

III. Use Warriner's grading key when correcting themes (number and letter indicates the type of error made) and give time for students to find in Warriner's the mistakes they made on themes and correct them. They should keep charts listing their errors with the hope of avoiding the same error in the future. Continue this all year, tying the writing errors to the sections of Warriner's which explain the errors.

IV. Continue with literature as desired, using either anthology. Starred materials on the list are required reading for freshmen. Use literature as basis for writing.

V. Emphasize word study constantly in the literature materials. Students may be asked to keep vocabulary lists throughout year.

Third Six-weeks: Emphasis upon improving style and usage.

I. If students are now writing unified paragraphs which develop a topic sentence, continue with Chapters 5-7 in The Lively Art of Writing. Spend plenty of time in practicing transitions between paragraphs.

II. Require every writing assignment to follow the "rules" of Lively Art of Writing.

III. Emphasize spelling, using unit in Warriner's. Consider ways to figure out how words are spelled; i.e. prefixes and suffixes with roots.

Fourth Six-weeks: Emphasis more and more on literature, with writing skills continued.

I. Study Chapters 8-9 in Lively Art of Writing

II. Write two papers dealing with literature, each with at least five paragraphs and each with effective transitions between paragraphs.

III. Study in Warriner's any area in which weaknesses seem to continue in student writing; i.e. sentence fragments or run-ons compared with simple and compound sentences.

Fifth Six-weeks: Continue selected works of literature.

I. Spend time as desired with Chapters 10-11 in Lively Art of Writing and tie in with study of parallelism in Warriner's. Have students go through their own papers to look for examples of a lack of parallel structure. If they can't find any, have them make up examples of sentences which are not parallel and have class correct the sentences.

II. Emphasize reading for appreciation of style. Compare various authors' styles.

III. Teachers need to arrange to share sets of books so that all freshmen will have had the best of both anthologies, along with the supplementary materials.

Sixth six-weeks: Emphasis on literature works, with continuing use of Warriner's key to mark theme errors and following writing rules of Lively Art of Writing.

I. Certain literature should be covered by each class. It includes the following:

Animal Farm and Human Comedy
Poetry (with less emphasis on American poetry)
the Arthurian legend
The Odyssey excerpts
Romeo and Juliet and West Side Story
Julius Caesar and a biographical piece about Caesar. (Also Forster criticism)
Great Expectations
Choice of short stories, non-fiction, etc.

II. Lively Art of Writing. Chapters 12-13. (Optional)

III. Review of literature. Essay examination, each question answered with correctly developed paragraph.

IV. Review of vocabulary lists and charts showing writing errors. Evaluation of writing progress.

NOTE: Do not teach Bridge of San Luis Rey to freshmen. It will be used in the Love unit (junior elective).

YEAR-LONG ENGLISH COURSE FOR 10TH. GRADE

Course Description

This is a continuation of the basic English course started in 9th. grade. It includes background in writing mechanics and skills, vocabulary-building, practice in speaking and listening, note-taking, and letter writing. It also offers the works of literature which will be assumed to be known when students reach the junior elective program and the senior college preparatory course. The emphasis is on American literature. Six outside reading books are required.

Objectives

1. To give all students a basic foundation, after which they can branch out to fields of interest

2. To establish good habits of word study, spelling, and use of Warriner's handbook as a reference in questions of sentence structure and grammar

3. To acquaint students with works of literature that will increase their appreciation of good writing and add to their cultural background

Basic Text - Adventures in American Literature (Classic or Laureate Edition)

Required Reading - Teachers should choose two or these for class study. Other two are to be read as part of outside reading requirement. (Individual report).

S. Crane, The Red Badge of Courage (included in Classic edition of text)
E. Hemingway, The Old Man and the Sea
J. Steinbeck, The Pearl
M. Twain, Huckleberry Finn

Additional Reading for Sophomore English. College preparatory students are encouraged to read all the starred books. Teacher may choose any of this list for class study.

P. Buck, The Good Earth
*W. Cather, My Antonia
*W. Faulkner, Three Great Short Novels
*N. Hawthorne, The Scarlet Letter
*J. Knowles, A Separate Peace
*H. Lee, To Kill a Mockingbird
*S. Lewis, Babbitt
*H. Melville, Moby Dick
*A. Miller, "Death of a Salesman" and "The Crucible"
C. Potek, The Chosen
*H. Thoreau, Walden

R. Wright, Native Son
E. Wharton, Ethan Frome
Barrett, Lilies of the Field
Jesse Stuart, Harvest
M. Kantor, Romance of Rosy Ridge (Four Complete Modern Novels, Globe)
V. Sneider, The Teahouse of the August Moon (Four Complete Modern Novels)
Contemporary American Poetry (MacMillan)
Steps to Reading Literature (Harcourt Brace)

Records and Films

NOTE: Each student should also read one modern American novel and one work of non-fiction which may be a biography. Teacher should make list of books.
Teacher conferences should be an important part of individual reading program.

Basic Text - Composition: Models and Exercises 10

Experiences in writing on this level should build on the activities of the ninth grade. A review of paragraph development will be necessary during first 6-weeks, and then longer papers will be required. Emphasis is less on content this year than on basic writing skills. The precis and the letter of application should be included during the course of the year. Writing skills are taught through a systematic program of instruction, demonstration, and practice. That is, a model is introduced; then student reads the model; third, he analyzes the model for the skills it demonstrates; and fourth, he is given a choice of writing assignments in which he is to imitate the skills used by the professional writer. About 40 pages of the text is to be covered each 6-weeks.

Course Outline

First Six-weeks The Paragraph. (Teacher choose 2 or 3 of the suggested writing assignments)

Unity in Paragraphs
The topic sentence
Position of the topic sentence
Developing paragraphs
Arranging details in a paragraph
Coherence in paragraphs

Second Six-weeks Description (Spend 1-2 weeks of each 6-week period on improving writing skills)

Skills of descriptive writing
Selecting details
Using sensory details
Organizing a description
Using specific words and figurative language
Sentence skills

Third Six-weeks Narration (Letter-writing might fit in here)

- Skills of narration
- Selecting key events
- Using narrative details
- Using dialogue
- Using description in a narrative
- Point of view

Fourth Six-weeks Exposition

- Organizing exposition
- Making an analysis
- Explaining a process
- Making a comparison
- Narration and description in exposition
- Using analogy in exposition

Fifth Six-weeks Opinion and persuasion

- Expressing an opinion
- Narration and comparison in essays of opinion
- Persuasion
- Sentence skills

Sixth Six-weeks

- The Personal narrative
- The character sketch
- The informal essay
- The book review
- Writing about a short story
- Writing about a poem

Each sophomore teacher has a classroom set of the writing text. Also available are supplemental materials: The English Language 10.

MECHANICS

Basic Texts:

Warriner's English Grammar and Composition, Complete Course, Harcourt, Brace and World, Inc.
Guide to Modern English 10, Scott, Foresman and Company
Guide to Modern English Upper Years, Scott, Foresman and Company

To help determine the needs of his students, the teacher can use the diagnostic test in Warriner's English Grammar and Composition. The teacher should spend time to correct the weaknesses that are indicated from the test. A command of the previously taught items and the minimum essentials listed below are the requirements in the area of mechanics.

Minimum Essentials in Mechanics

- I. Spelling
  - A. Rules as covered in the basic text
  - B. Words taken from reading, writing and discussion
  - C. List included in the basic text
- II. Vocabulary
  - A. Words from stories in Adventures in American Literature and from novels studied in class.
- III. Grammar and Usage
  - A. Parts of speech - Identification and Function
    - 1. Pronouns
      - a. Antecedents
      - b. Cases
      - c. Who and whom
    - 2. Verbs
      - a. Tenses
      - b. Irregular
      - c. Subjunctive mood
      - d. Active and passive voice
    - 3. Verbals
    - 4. Comparison of adjectives and adverbs
  - B. Sentence Structure
    - 1. Review simple, compound, complex, and compound-complex.
    - 2. Kinds of sentences
      - a. Declarative
      - b. Interrogative
      - c. Imperative
      - d. Exclamatory
    - 3. Clauses
      - a. Adjective, adverb, and noun
      - b. Dependent and independent
    - 4. Misplaced and dangling modifiers
    - 5. Verbal phrases
    - 6. Appositives
    - 7. Predicate nouns and predicate adjectives
  - C. Punctuation

1. Comma
2. Semi-colon
3. Quotation marks
4. Parenthesis
5. Italics
6. Brackets
7. Dash

D. Writing Mechanics

1. Sentence structure

   a. Encourage use of varied sentence structure
   b. Avoid sentence fragments and run on sentence
   c. Begin sentences with subordinate phrases and clauses

SPEAKING

The emphasis on speech development in the tenth grade should be placed on careful organization of ideas, effective sentence structure, adequate vocabulary, effective use of voice, and poise when speaking before a group.

Activities

Four speech activities are required for the year. At least two should be prepared talks. Choose the other two from the following list.

1. Prepared talks
   a. Sales talks to sell ideas, or campaign speeches
   b. Explanation
2. Oral book reviews
3. Oral reading
   a. Drama-plays in the text
   b. Poetry
   c. Reading of essays or speeches
4. Informal discussion
   a. Class discussion of literature
   b. Class problems and interests
5. Formal group discussions
   a. Influences of mass communication media
   b. Problems inherited from the past
   c. Social problems of today
   d. Book reviews - 5 or 6 people who have read the same book.

TRADITIONAL ENGLISH III
A YEAR LONG COURSE FOR JUNIORS

Course Description

The work in the junior year assumes that a firm basis in mechanics and literary skills has been learned in previous years. Review in mechanics of English should result from weaknesses shown through diagnostic tests. A writing requirement of at least twelve themes during the year is an important part of this course. A study of English literature proceeding from the Anglo Saxon Period to the present time will also be included.

Objectives

1. To give students experiences in refining the use of their language both in oral and written expression
2. To guide students in the study of literature in depth
3. To acquaint students in the works of English literature that are part of their cultural heritage
4. To increase students awareness and appreciation of what constitutes good writing and good literature

MECHANICS

Recommended Texts:

The English Language, Book II, Harcourt, Brace, and World, Inc.
Warriner's Complete Handbook, Harcourt, Brace, and World, Inc.
How to Read and Write in College, Harper and Row
Glossary of Literary Terms, Holt, Rinehart, and Winston
Practice Book for the Scholastic Aptitude Tests, Oxford Book Company
Guide to Modern English, Book II, Scott, Foresman and Company
Guide to Modern English, Upper Years, Scott, Foresman and Company

The grammar text will either be furnished by the school or purchased by the student.

Review should result from weaknesses shown through diagnostic tests. Not much time should be spent in drill since these students use the language well. Where review if found necessary, however, unit assignments are recommended rather than day to day drill.

A. The application of correct punctuation should be stressed.

B. Special attention should be given to sentence variety.

  1. Changing order of subject, verb, object
  2. Beginning sentences with subordinate clauses and phrases
  3. Employing parallel construction
  4. Understanding loose and periodic sentences
  5. Reducing sentences to clauses, phrases, and single words

COMPOSITION

Twelve themes are required for this year. All should have a minimum of three hundred words, the maximum number of words to be set by the teacher. Emphasis at this level is for greater depth, not necessarily greater length. Some possible theme or essay question topics might be:

1. Analyze a specific ballad in the light of ballad characteristics.
2. Write a complete analysis of a Chaucerian character. Show that this character is an individual as well as a type.
3. Macbeth, hero or villain
   Macbeth, the victim of external forces
   Macbeth's fatal flaw
   "There is so much of Hamlet in all of us"
   Hamlet, procrastinator or philosopher
4. Refer specifically to several poems in discussing the mood, attitude, and themes of the Cavalier poets.
5. Support the statement that Milton is one of the most learned of the English poets.
6. Milton's sonnets--less personal than Shakespeare's.
7. Using specific quotations and references, discuss Johnson's spirit of courage and independence.
8. Discuss the use of the supernatural in "The Rhyme of the Ancient Mariner."
9. Does chance play too large a part in Hardy's novels?
10. Analyze Dicken's style.
11. Explicate a lyric poem.

Essay tests and book reviews are not to be counted as themes. Essay type exams in which the student is required to work within a set time should be given frequently.

Six book reports are required, at least two of which should be non-fiction. Two of these reports must be given orally. Teachers are urged to have students read books from the recommended list or others connected with periods being studied.

Students should be encouraged to improve their thinking in expository writing--logical development, smooth transition, definiteness of purpose, consistent point of view.

A study of the principles of logic might be attempted with emphasis on the simple statement of the problem, the syllogism, and the application of principles to various types of statements.

SPEAKING

See material in introductory and freshman sections and in the Regular Course of Studies. Other recommended oral activities may be found in the literature section.

LISTENING

See material in introductory and freshman sections and in the Regular Course of Studies.

VOCABULARY

Encourage students in enthusiasm and love of the language. They may have taken their language for granted. As they grapple with individual problems of style and begin to recognize the apt word or phrase, they should begin to think of English with a greater sense of appreciation.

Basic Text:

Adventures in English Literature (Olympic, Mercury, or Laureate or Classic Editions), Harcourt, Brace and World, Inc.

Supplementary Texts:

Four English Biographies, Harcourt, Brace and World, Inc.
Four English Novels, Harcourt, Brace and World, Inc.
Modern British Poetry, collected by Louis Untermeyer, Harcourt, Brace and World, Inc.
Oxford Book of Modern Verse 1892-1935, collected by Yates, Oxford University Press

I. Anglo-Saxon Period (Some historical background may be valuable but should not be stressed at the expense of the actual literature.)

  A. Beowulf

    1. This is an excellent opportunity to review epic characteristics. Comparisons and contrasts may be made with the Odyssey which was studied in the freshman year. e.g. Beowulf does not operate on two levels in the same way as the Odyssey, or the hero in both instances is larger than life.

    2. Distinguishing between literary and folk literature may be valuable here as this distinction can be carried over well into the study of ballads.

    3. Other great national epics may be used for extra reports. Although content is valuable, the structure of the epic should also be stressed.

II. Medieval Period

  A. Unit on English and Scottish Ballads

    1. Introduce ballad stanza form, e.g., rhyme scheme, language, use of the supernatural.

    2. Re-stress distinction between folk and literary works of literature.

    3. Additional ballads may be brought into class as valuable oral activity. Records are extremely valuable.

  B. Chaucer, The Canterbury Tales.

    1. Introduce the framing tale.

    2. Other great framing tales may be used for outside reading, e.g., the Decameron, The Arabian Nights.

    3. The Prologue should be studied intensively as the finest presentation of the panorama of medieval life. Specificity of detail as well as universality of concept should be stressed.

    4. One tale should be studied as a classroom activity. (The "Nun's Priest Tale" is in the text.) Additional tales may be read and reported on by the students. Emphasis of reports should be on the literary types of stories and the suitability of the tale to the teller rather than on the story alone.

III. Elizabethan Age

A. Spenser, The Faerie Queen (excerpts)

1. Introduce allegory.
2. Study the Spenserian stanza as one of the most challenging of poetic verse forms.

B. Shakespeare, Hamlet, Macbeth, and sonnets.

1. The study of Shakespeare should be more intensive here than in any other place in the curriculum. Language, style, types of plays, universality of concepts, etc. should be stressed.
2. The plays should be read and discussed as classroom activities. Other plays may be studied either individually, as group activity, or as book reports.
3. This is a good opportunity to teach a unit on tragedy. e.g., What is the classical definition and concept of tragedy? How does Shakespeare adhere to and depart from these concepts?
4. If a full unit on theatre is desired, it is recommended that Johnson's Volpone and Marlowe's Dr. Faustus be included as well as a Shakespearean comedy.
5. In conjunction with the study of one Shakespearean play, some outside reading of critical works should be required. Some possible sources might be:

   a. Bradley, Shakespearean Tragedy
   b. Chambers, Shakespeare, A Survey
   c. Grenville-Barker, Prefaces to Shakespeare
   d. Shucking, Character Problems in Shakespearean Plays
   e. Van Dorn, Shakespeare

6. The sonnets may be read. Stress should be given to the sonnet as one of the language's most popular verse forms. Distinction should be made between the Shakespearean and Petrarchan sonnet.

IV. Seventeenth Century

A. Cavalier Poets

The emphasis should be on the charm, themes, and style of these poems rather than on their historical significance.

B. Milton, Paradise Lost (excerpts) and Sonnets

1. Emphasis should be on this work as a literary epic.
2. Interesting comparisons and contrasts may be made with the English folk epic, Beowulf.
3. The sonnets may be read. Re-emphasize the sonnet form.

C. Pepys' Diary

1. Discuss the diary as a literary form.
2. Note that the interest results from the minuteness of detail.
3. Students often wish to read more Pepys. Oral group reports can be used successfully with this outside reading.

V. Eighteenth Century--The Age of Reason.

A. Pope, The Rape of the Lock

1. Introduce the heroic couplet.
2. Introduce the mock-heroic concept.
3. Emphasize the elegance of style.

B. Swift, A Modest Proposal

1. Emphasize satire as a distinguished literary prose form.
2. Distinguish between Horatian and Juvenalian satire.
3. Discuss the effectiveness of satire. What does it attempt to do? When it becomes vindictive does it lose its effectiveness?

C. Congreve, The Way of the World

Emphasis should be on style, charm, contrivance, superficiality, etc., rather than on historical significance.

D. Addison and Steele, Essays

1. Introduce periodic expression.
2. Emphasize the essay as a literary type.
3. Compare the Sir Roger de Coverley papers or A Coquette's Heart with Swift's use of satire.

E. Boswell, The Life of Samual Johnson and Samuel Johnson, "Letter to Lord Chesterfield"

1. Discuss Johnson's "a literary giant."
2. Emphasize biography as a literary type.

F. Sheridan, School for Scandal or The Rivals

VI. The Pre-Romantics

Stress in this unit should continually be focused on the authors' adherence to the classicism of the eighteenth century even as they anticipate the romanticism of the nineteenth.

A. Goldsmith, She Stoops to Conquer and "The Deserted Village"

B. Gray, "Elegy Written in a Country Churchyard"

Point out the triteness of sentiment and the excessive popularity of this poem.

C. Burns, songs, poems, and satires

D. Blake, "Songs of Innocence and Experience"

1. Emphasize the author as an early symbolist.
2. Emphasize the fact that the author sees everything as a dichotomy.

English Novel

An extensive unit on the novel should be included in this course. Emphasis should be on style, form, and type rather than on historical development. This is a good opportunity for group activity and book reports. Listed below are recommended authors to be included.

Daniel Defoe
Henry Fielding
Oliver Goldsmith
Jane Austen
Sir Walter Scott
Charles Dickens
William M. Thackery
Charlotte and Emily Bronte
George Eliot
George Meredith
Robert L. Stevenson
Thomas Hardy (Return of the Native read in senior year.)
Joseph Conrad
H. G. Wells
Arnold Bennett
John Galsworthy
W. Somerset Maugham
J. B. Priestly
James Joyce
E. M. Forster
Aldous Huxley
Evelyn Waugh
Graham Greene

Additional modern authors should be included at the teacher's discretion.

As English Literature advances in time, the multiplicity of titles and authors is so great as to make specific recommendations almost impossible. In the following units only recommended authors have been included with occasional suggestions for approach. The teacher must be guided by the initially stated purpose that fewer and longer works taught in depth is considered more desirable than an extensive survey.

A. Romantics

Characteristics of romanticism should be stressed throughout this unit. Emphasis should definitely be placed on the more famous names.

1. Wordsworth)
2. Byron) These four authors offer a fine opportunity
3. Shelley) for a detailed study of lyric poetry.
4. Keats)
5. Lamb, personal essays

The personal essay may be profitably considered here by recalling the essays of Addison and Steele.

6. Coleridge, "The Rhyme of the Ancient Mariner"

    a. Emphasis should be on the work as a literary ballad.
    b. Contrasts may be made with early English and Scottish ballads.

B. Victorian Age

1. Tennyson, Selected Poems
2. Elizabeth Barrett Browning, Sonnets

Re-emphasize the sonnet as a popular literary form.

3. Robert Browning, Selected Poems

    a. Cavalier poems recall earlier Cavalier poetry.
    b. Introduce dramatic monologue as poetic form.

4. Dickens) These authors have already been included on
5. Hardy) the English novel list. The teacher may,
6. Stevenson) therefore, prefer to exclude them from study
7. Huxley) at this time.
8. Carlyle, Macauley, and Newman

These authors may be considered if the ability of the class seems to warrant the time.

Modern English Literature

The teacher should plan so that time will be available for the study of twentieth-century literature. Here classification by genre might be valuable. Some selection of specific authors is included but the teacher is free to use any good materials that are available and within the ability and interest level of his class.

A. Short Story

1. H. H. Munro
2. A. Conan Doyle
3. Katherine Mansfield
4. John Galsworthy
5. Eric Knight
6. W. Somerset Maugham

B. Biography

1. Lytton Strachey
2. Hesketh Pearson
3. Marchette Chute

C. Poetry

1. A. E. Housman
2. William Butler Yeats
3. G. K. Chesterton
4. John Masefield
5. T. S. Eliot

D. Nonfiction, Essay

1. J. B. Priestley
2. Winston Churchill
3. George Orwell
4. G. K. Chesterton
5. Hilaire Belloc

E. Drama

1. John M. Synge
2. George Bernard Shaw
3. James Barrie
4. Christopher Fry
5. Sean O'Casey
6. Oscar Wilde
7. A. A. Milne

JUNIOR YEAR ELECTIVE PROGRAM
CHAPTER ORDER FOR SEQUENTIAL WRITING COURSE
BASED ON WRITING THEMES ABOUT LITERATURE

First 12-week period (Assign in any order)

Weeks 2-3 Summary

Weeks 4-5 Character Analysis

Weeks 6-7 Point of View

Weeks 8-9 Setting and/or Reflection of Historical Period (Two chapters--5 and 14)

Weeks 10-11 Specific Problem

Second 12-week unit (any order)

Weeks 2-3 Analytical reading

Weeks 4-5 Theme about a Work as It Embodies Ideas

Weeks 6-7 Comparison--contrast

Weeks 8-9 Structure (optional)

Weeks 10-11 Imagery

Third 12-week period (Any order)

Weeks 2-3 Tone

Weeks 4-5 Prosody in poetry (optional)

Weeks 6-7 Style of prose

Weeks 8-9 Evaluation

Weeks 10-11 Review

Week 12 Taking Examinations

Remember to allow for individual differences in making the writing assignments. Greater depth would be required for the writing by Phase 4 and 5 students. Give ample time and direction to those who work more slowly. Spend more time in class studying Writing Themes with phase 1-3 classes. Encourage students to underline important points in their books. The books will be valuable resources for Senior English and for college courses.

TWELFTH GRADE - YEAR LONG - COLLEGE PREP.

1. WRITING AND MECHANICS

Student's work should be graded and evaluated according to college criteria. Mastery of essentials for good writing is to be expected.

A minimum of ten compositions should be written and carefully graded for the year.

It is recommended that occasionally students should be asked to do their writing in the fifty-five minute class period without previous announcement of a theme topic.

Topics for compositions should be more academic and challenging than those for regular classes. Students are expected to be analytical and critical in their thinking and are expected to present their thoughts in a well-organized and well-developed paper. Students should be expected to have accumulated enough reading background in the Honors Program so that they will be able to draw from this background for the enrichment of their paper.

Topics should be motivated by classroom discussions about literature selections that are being studied by the class members. The act of learning should evolve from the process of making facts and experiences meaningful for the individual. The student should be encouraged to see the connection between reading and life with the hope that the student will gain new understanding which may be revealed in a change of attitude or behavior. His writing then should reveal a social awareness or a social consciousness as he relates to his reading.

Suggested resources of the types of questioning suitable for the Honors Program may be found in the booklets which are published each year for the Advanced Placement Program. Such samples may be found in the files of the English department office. A booklet study for suggested topics and the criteria of standards. Other materials for examination by the teacher of the advanced student are as follows:

From High School English Notes, "Levels of Testing and Teaching," an article by Edward J. Gordon, director of Yale University Office of Teacher Training.

Writing With A Purpose by McCrimmon
Warriner's Advanced Composition
Elements of Style by Strunk and White
What Is Style, article from "Adventures of the Mind" series

Students may occasionally examine current journalistic writing and challenge some of the concepts presented. Excellent resources are Saturday Review, New York Times Book Review, and Atlantic Monthly or Harper's.

In essence there should be rigorous effort to deal with writing as a serious intellectu pursuit that may have social and ethical consequences.

The End-of-the-Year Examinations for the Twelfth Grade provided by the Commission on English are the types of examination these students are expected to master.

II. GRAMMAR

Complete review of the required grammar book. Exercises in achievement tests should reflect a mastery of ninety percent or more.

Diagnostic and achievement tests should be given throughout the year. From the results of these tests and from the errors discovered in writing, the students should be expected to do individual work in order to correct their weaknesses. The emphasis in all testing should be that students are striving for complete mastery.

III. LITERATURE

Depth and thoroughness of study are to be emphasized.

(If teachers do not care to divide the senior English work into two parts, they may use an anthology of world literature (Adventures in World Literature or The World Through Literature or World Neighbors) throughout the entire school year and then supplement the anthology at convenient places with longer selections taken from the following list.)

Three of the following longer selections are to be studied during the first half of the school year:

Bridge of San Luis Rey, Thornton Wilder
J.B., Archibald McLeish
Book of Job
Oedipus Rex
Return of the Native, Thomas Hardy
Sound and Sense in Poetry, Lawrence Perrine
Gulliver's Travels, Jonathan Swift
The Cherry Orchard, Anton Chekhov
Cyrano de Bergerac, Edmund Rostand
Inferno, Dante
Trio, Harold P. Simonson
Mythology, (either Bulfinch's or Edith Hamilton's)
Six Russian Short Novels, Anchor Publishing Co.
Six Great Modern Plays, Dell Publishing Co.
Four Plays by Shakespeare

  King Lear
  Othello
  Henry IV (Part I)
  Midsummer Night's Dream
House of Fiction, Gordon and Tate

In addition to the three class texts, oral research reports are recommended for background materials in Swift, Shakespeare and Wilder. Students should be responsible for research which will better help them to understand the authors' philosophies and the age in which he wrote. Students are to be encouraged to study many critical essays of the authors and their works.

Some examples of the many materials available are as follows:

- Thornton Wilder, Rex Burbank
- Shakespearean Tragedy, A. C. Bradley
- Johathan Swift, Quintana
- Gulliver's Travels, Norton Critical Edition
- The Greek Way, Hamilton
- The Roman Way, Hamilton
- An Approach to Shakespeare, D'Traverse
- Shakespeare, Van Doren
- Shakespeare--A Handbook, Parrott
- What Happens In Hamlet, Wilson
- History of Greek History, Hadas
- The Golden Bough, Frazier (mythology)
- Sinclair Lewis, Schorer
- Thomas Wolfe, Nowell
- Jonathan Swift, Dennis
- Swift,
- Eugene O'Neill, Clark
- University of Minnesota Authors Pamphlets
- Literature and Western Man, Priestley
- The Lifetime Reading Plan, Fadiman
- Recent American Literature, Heiney
- Contemporary American Literature, Heiney
- European Literature, Vol. I, Grebanier
- European Literature, Vol. II, Hopper
- English Literature, Vol. I, Grebanier
- Masterplots of Characters
- Masterplots
- Patterns in Culture, Benedict
- Philosophy; A New Key, Langley
- Art of Loving, Fromm (excellent background material for the problem of love presented in The Bridge of San Luis Rey.)

If it is financially possible the above books should be available in the classroom for students' use during a research class period. Selected titles of paperbacks for book reviews should also be available.

(Those teachers using the anthology may not want to use the following course of study for the second part of senior English. Those using the anthology can follow the second half of the regular senior English course of study with adaptions from the following course to enrich their honors program.)

The emphasis in the second half of senior English should be on the individual responsibility of the student. At least two days per week should be set aside for classroom reading and study. During this time the teacher is to act as a resource person. He should help students with their individual writing problems, and he should advise them in the selection and use of resource materials. The primary goal for the teacher should be to help his students to develop skills and to work independently. He should present materials that will enlighten and challenge his students, but he must allow them to interpret and use these materials on their own initiative. The students should become aware of the fact that the possibilities of enlarging one's intellectual background are limitless if he can develop the necessary curiosity and desire required of a true scholar.

Specific requirements are as follows:

Five written reviews of books selected from the senior booklist. Students are to select books from the different periods suggested on the list. If this procedure is followed, it is hoped that students will extend their backgrounds into the many areas of world literature. The student is to use the senior book evaluation sheet as a guide in preparation for his review.

It is recommended that specific due dates for reviews be carefully established at the beginning of the second half of the school year. Students are also to select their titles at the beginning of the second half of the year, and if a change is desired later, they are to consult the teacher. It is believed that this technique will aid the student in his acceptance of the responsibility of planning for a long term assignment. Students may use the book evaluation sheet to guide them in preparing for their reviews on due dates, but it is recommended that the review be written during class time. The teacher must carefully plan a topic for that day which will demand that the student had carefully thought about his book and its implications. The question must be planned so that the student will need to draw from his experiences in reading the book to develop his ideas. See the possible topics attached at the end of this section.

Three additional books selected for a comparative research paper. This assignment is to emphasize skill in using resource material, to aid the student in contrasting and comparing three works, and to give him experience in organizing and writing a more extensive paper. He is expected to learn to follow the prescribed form for a research paper. In this study the prescribed form is his textbook and its suggestions for the writing of a research paper.

For the research paper the teacher may suggest topics of a general nature, but students are expected to use their own initiative. Some suggestions are as follows:

Man's Search for Truth

A. Man's Search For Values
B. Man's Relationship To Himself
C. Man's Relationship To The World About Him

The concepts of love expressed by the authors expressed through the major characters

Hugo - The Hunchback of Notre Dame
Bronte - Jane Eyre
Hemingway - Farewell to Arms

The ways in which the main characters of three books cope with their problems concerning society

Flaubert - Madame Bovary
Lewis - Babbitt
Conrad - Lord Jim

To determine if the tragedy of three women was due to character flaw or fate

Hardy - Tess of the D'Urbervilles
Sophocles - Antigone
Euripides - Medea
Defoe - Moll Flanders
Flaubert - Madame Bovary
Tolstoi - Anna Karenina
Hardy - Return of the Native

A comparison of the search for values as presented by three characters

Fitzgerald - The Great Gatsby
Sophocles - Oedipus Rex
Conrad - Lord Jim

Social status symbols and their effect upon man's character

Lewis - Babbitt
Steinbeck - The Winter of Our Discontent
Flaubert - Madame Bovary
Tolstoi - Anna Karenina
Packard - The Status Seekers
Packard - The Pyramid Climbers

Is there an honest politician?

Wilder - The Ides of March
Sophocles - Antigone
Plato - The Republic
Ibsen - An Enemy of the People
Stendahl - The Red and the Black
Shaw - Caesar and Cleopatra
Drury - Advise and Consent
Drury - A Shade of Difference
O'Hara - The Last Hurrah

Man's search for faith

Dostoevski - Brothers Karamazov
Schweitzer - Out of My Life and Thought
Kazantzakis - The Last Temptation of Christ
Maugham - The Razor's Edge
Rand - Atlas Shrugged
Sophocles - Oedipus Rex
Bunyan - Pilgrim's Progress

The effect of war upon man

Hemingway - Farewell to Arms
Monsarrat - Cruel Sea
Remarque - All Quiet on the Western Front
Mailer - The Naked and the Dead
Steinbeck - The Moon is Down
Bassett - Harm's Way

Causes of persecution to the undeserved

Sophocles - Oedipus Rex
Hardy - Tess of the D'Urbervilles
Wheeler - Peaceable Lane
Forster - A Passage to India
Hobson - Gentleman's Agreement
Gorky - The Lower Depths
Ibsen - An Enemy of the People
Hugo - Les Miserables
Dreiser - Sister Carrie
Zola - Germinal

How man's life is determined by the ethnic class in which he lives

Hugo - Les Miserables
Faulkner - Intruder in the Dust
Faulkner - A Light in August
Steinbeck - Of Mice and Men
Steinbeck - The Grapes of Wrath
Wright - Native Son
Dreiser - An American Tragedy
O'Neill - The Hairy Ape
Baldwin - Go Tell It on the Mountain

The problems that challenge the idealist and how he overcomes these problems

Conrad - Lord Jim
Sophocles - Oedipus Rex
Ibsen - An Enemy of the People
Hugo - Les Miserables
Bunyan - Pilgrim's Progress

Moral values as presented by three authors

Tolstoi - Anna Karenina
Steinbeck - The Winter of Our Discontent
Aurelius - Meditations
Sophocles - Antigone

Man's responsibility in government

Plato - The Republic
Machiavelli - The Prince
Drury - Advise and Consent

The impossibilities in achieving a perfect society and their reasons

More - Utopia
Orwell - 1984
Huxley - Brave New World

The sense of values of the existentialist

Camus - The Plague
Rand - The Fountainhead
Sartre - The Age of Reason

Man's reaction to success

Fitzgerald - The Great Gatsby
Schulberg - What Makes Sammy Run

A comparison and contrast of the athiestic and Christian existentialist philosophies as exemplified in the literary works of the existentialist

Kazantzakis - The Last Temptation of Christ
St. Emmanual the Good, Martyr
A Man of God

Man's search for meaning in life

Dostoevski - Brothers Karamazov
Schweitzer - Out of My Life and Thought
Sartre - The Flies or No Exit
Sophocles - Oedipus Rex

The doctor and his ethics in conflict with society

Cronin - The Citadel
Green - The Last Angry Man
Ibsen - An Enemy of the People

The different causes of suffering and misfortune

Dostoevski - Crime and Punishment
Dickens - Oliver Twist
Wharton - Ethan Frome

To determine whether the man himself or society is responsible for the crimes or wrongdoings of the main character in three books

Flaubert - Madame Bovary
Fitzgerald - The Great Gatsby
Steinbeck - The Winter of Our Discontent
Steinbeck - Of Mice and Men
Tolstoi - Anna Karenina
Dreiser - An American Tragedy
Miller - Death of a Salesman
O'Neill - The Hairy Ape
Wharton - Age of Innocence
Whatron - Ethan Frome
Wilson - A Sense of Values

A study of three women characters and how they are influenced by their environment

Mitchell - Gone With the Wind
Thackeray - Vanity Fair
Flaubert - Madame Bovary
Tolstoi - Anna Karenina

A number of significant problems have intrigued writers, both past and present, and have become the recurrent themes of many novels and plays. Included among these recurrent themes are the following:

A. Man's research for spiritual values

B. Man's search for truth

C. Man's fight to overcome inherent evil

D. Man's struggle with nature

E. Man's fight for freedom

F. Man's fight to maintain his individuality

G. Man's thirst for power

H. Man's research for the perfect world

I. Man's discovery of himself

Select two works (either two novels or one novel and one play) that deal with one of these topics. One of your works should have been written prior to 1900; the other, since 1900. In a carefully planned essay, show why the writer of the past or the contemporary writer was more effective in his treatment of one of the nine problems above.

SOME SUGGESTED BOOK REVIEW TOPICS

Character determines incident. Incident illustrates character. In a well-organized essay evaluate this statement through a discussion of one character from each of two important literary works. Spend at least ten minutes planning. Do not answer this question by simply telling the stories.

The leading character of a literary work is often confronted with the necessity of making a decision which will influence his fate or the fate of someone connected with or opposed to him. Select two characters in your novel who are confronted with making a decision. Write a short essay about each. In both essays: 1. State the choice which the character faces and the decision that he makes and show how the author prepares the reader for the decision.

Discuss in a well-organized essay the sense of values that your author presents. Explain what effective techniques he uses to present these values. For example you might use one character and a decision which he made with its consequences.

The experienced reader evaluates an ending, not by whether it is happy or unhappy, but by whether it is convincing. In other words he wants the ending to follow logically from the nature of the characters and the preceding action. Write a carefully planned and unified essay in which you consider the ending of your book. Do not summarize the plot.

It has been said that to have a great novel a writer must have greatness of conception. Discuss whether your novel has a great conception or a trivial story. Be specific.

Write an essay on the universality of your book. Does it speak for men of all ages at any place ? How does it speak to a twentieth century teen-ager?

What vision of man does your book present? What kind of destiny does he have? Show how the author expresses this vision--(speeches, situations, choices, etc.)

A good book must have greatness of execution as well as greatness of conception. Considering your book, explain the most effective techniques of execution that were used by your author. Use specific examples.

Imagine that your book has been attacked. On the criteria of evaluation that you have been using, defend your book against its critics.

"The great writers of the past excel even the best writers of our own time in their treatment of such problems as the role of undeserved suffering in human experience; the relationship between power and moral responsibility; the conflict between individuality and conformity; man's search for the truth about himself."

Write a carefully planned composition in which you agree or disagree with the above statement by discussing two single works; one by a great writer of the past (pre-[illegible]ntieth century-and the other by one of the best writers of our own time.) Limit [illegible]self to the two writers handling of only one problem.

OUTLINE FOR BOOK REVIEWS FOR ENGLISH IV

I. Analyze

  A. Author's purpose

  B. Author's authority and/or validity

  C. Driving force behind author's writing

  D. Point of view

    1. Does author identify himself with characters - first person?
    2. Is author an observer reporting?
    3. If observer, is he omniscient?
    4. If observer, is he a critic or a sympathizer?
    5. Is he a religionist, a skeptic, an athiest, a humanist, or etc.

  E. Tone

    1. Kindly, bitter, or satiric
    2. Tragic, serious, or humorous
    3. Fantastic,
    4. Et cetera, et cetera

  F. Consistency of treatment

    1. Character development
    2. Situation
    3. Plot development
    4. Et cetera, et cetera

  G. What area of human curiosity or what human problems explored?

II. Interpretation

  A. Theme

  B. Conflict to be resolved

  C. Author's conclusion

    1. What revealed about his concepts and judgments
    2. What pronouncements made by author

  D. Concepts presented

    1. About human curiosities
    2. About human problems
    3. About man's relationships to the universe and each other

  E. Literary devices used to express these ideas

    1. Figures of speech - metaphor, symbolism, etc.
    2. Allegory, irony, etc.
    3. Et cetera, et cetera

III. Evaluate

A. Do you think author's concepts worthy and valid? Why?

B. Do you agree or disagree with the author? Why?

C. What are the outcomes for you from having read this book in terms of new concepts or confirmed ones?

The term paper is to consist of the study of three books chosen by the students for a comparison of major ideas or themes. The three books may have been written by one author or by three different authors.

YEAR-LONG ENGLISH IV - COLLEGE PREP

Course Description

English IV is a college preparatory course that uses world literature as content for teaching students to think, to interpret and to write. Emphasis is placed on teaching the skills necessary for analyzing and criticizing literature and for writing expository composition that meets the standards outlined in English Course of Study, 1965. Students are taught the relevance of good literature through which they gain a better understanding of the problems in today's world and see them in the proper perspective. Related activities throughout the year help to improve vocabulary, grammar usage, writing mechanics, and teach skills necessary for effective oral expression, group co-operation, and research work.

Achievement Level

Students should be reading at 12th. grade or college level.

Objectives

1. To read beneath the surface of the printed word--to analyze, to interpret
2. To write expository composition with clearly defined thesis, adequately supported with unity, coherence, emphasis
3. To improve vocabulary, usage, sentence structure, mechanics
4. To improve oral communication
5. To learn skills necessary for doing research and for writing research paper
6. To gain appreciation of good literature and to see its relevance
7. To understand today's world and to see its problems in the proper perspective

Materials and Sources

Rostand: Cyrano de Bergerac
Hugo: Hernani (The Romantic Influence - Dell)
Camus: The Stranger
Sartre: Age of Reason
Anouilh: Becket
Moliere: The Misanthrope (The Golden Age - Dell)
The Miser (Eight Great Comedies)
Zola: Therese Raquin (Seeds of Modern Drama - Dell)
Racine: Phaedra (The Golden Age - Dell)
Maeterlinck: Pelleas and Melisande (Twenty-five Modern Plays)
Cocteau: The Infernal Machine (Twenty-five Modern Plays)
Cervantes: Don Quixote
Calderon: Life Is A Dream (The Golden Age)
Lope de Vega: The Sheep Well (The Golden Age)
Benevents: La Marquerida (Twenty-five Modern Plays)
Dante: Divine Comedy
Pirandello: Short Stories by Pirandello

Goethe: Faust (The Romantic Influence)
Schiller: Mary Stuart (The Romantic Influence)
Hauptmann: The Weavers (Seeds of Modern Drama)
The Rats (Twenty-five Modern Plays)
Kaiser: The Coral; Gas I; Gas II (Twenty-five Modern Plays)
Hesse: Demian
Koestler: Darkness at Noon
Kafka: The Trial
Ibsen: Master Builder (Six Great Modern Plays)
Hedda Gabler (Three Plays by Ibsen)
Doll's House (Three Plays by Ibsen)
Wild Duck (Three Plays by Ibsen)
Rosmersholm (Twenty-five Modern Plays)
Strindberg: Miss Julie (Seeds of Modern Drama)
Comrades (Twenty-five Modern Plays)
Tagore: Housewarming
Gibran: Prophet
Virgil: Aeneid
Aeschylus: Prometheus Bound (Ten Greek Plays)
Agamemnon (Ten Greek Plays)
Sophocles: Oedipus Rex
Philoctetes (Ten Greek Plays)
Euripides: Alcestis (Ten Greek Plays)
Suppliants (Ten Greek Plays)
Andromache (Ten Greek Plays)
Bacchae (Ten Greek Plays)
Aristophanes: Clouds (Eight Great Comedies)
Lysistrata (Ten Greek Plays)
Homer: Odyssey
Iliad
Dostoevsky: Crime and Punishment
The Gambler (Four Great Russian Short Novels)
Turgenev: First Love (Four Great Russian Short Novels)
Chekhov: The Duel (Four Great Russian Short Novels)
The Boor (Drama I)
The Cherry Orchard (Twenty-five Modern Plays)
Uncle Vanya (Eight Great Comedies)
Three Sisters (Six Great Modern Plays)
Sea Gull (Seeds of Modern Drama)
Gorky: The Lower Depths (Twenty-five Modern Plays)
Andreyev: He Who Gets Slapped (Twenty-five Modern Plays)
Swift: Gulliver's Travels
Shakespeare: King Lear
Milton: Paradise Lost
Goldsmith: She Stoops to Conquer (Three English Comedies)
Sheridan: The Rivals (Three English Comedies)
The School for Scandal (Three English Comedies)

Audio Visual Materials

Films: Cyrano de Bergerac
Les Miserables
Athens and the Golden Age
Aristotle's Ethics
Odyssey
Oedipus Rex
Recovery of Oedipus Rex
Russian Insights
Inspector General

Slides
Filmstrips
Records

Course Outline

First Six Week Period

Vocabulary study review: Word analysis, word origins, prefixes, suffixes, roots.
Introduction to independent vocabulary study

Literature selections in French unit in Adventures in World Literature and/or Cyrano de Bergerac, Hernani, The Stranger, Age of Reason, Becket, Misanthrope, Miser, Therese Raquin, Phaedra, Pelleas and Melisande, The Infernal Machine.

Review of expository writing concepts (thesis, unity, coherence, emphasis) and standards for grading.

Assignment of expository writing based on reading interpretation

(Vocabulary study, expository writing, and interpretation of literature to be integrated in the teaching to all subsequent units)

Second Six Week Period

Literature selections from Spanish, Italian, Scandinavian, Oriental, and Roman units in Adventures in World Literature and/or Don Quixote, Life Is a Dream, The Sheep Well, La Marguerida, Divine Comedy, Pirandello's Short Stories, Faust, Mary Stuart, The Weavers, The Rats, The Coral, Gas I, Gas II, Demian, Darkness at Noon, The Trial, Master Builder, Hedda Gabler, Doll's House, Wild Duck, Rosmersholm, Miss Julie, Comrades, Housewarming, The Prophet, Aeneid.

Review writing mechanics (capitalization, punctuation, spelling)

Third Six Week Period

Literature selections from Greek unit in Adventures in World Literature and/or Prometheus Bound, Agammemnon, Oedipus Rex, Philoctetes, Alcestis, Suppliants, Andromache, Bacchae, Clouds, Lysistrata, Odyssey, Iliad.

Review library sources of information for research in epic, mythology, drama, philosophy and history.

Group work and oral presentation of research topics
Review of oral communication skills

Fourth Six Week Period

Literature selections from Russian unit in Adventures in World Literature and/or Crime and Punishment, The Gambler, First Love, The Duel, The Boor, The Cherry Orchard, Uncle Vanya, Three Sisters, Sea Gull, The Lower Depths, He Who Gets Slapped.

Emphasis on interpretation of motifs in literature

Informational research paper with emphasis on the mechanics of doing research and writing paper.

Fifth Six Week Period

Literature selections from English units in Adventures in English Literature, and/or Gulliver's Travels, King Lear, Paradise Lost, She Stoops to Conquer, The Rivals, The School for Scandal

Review of grammar (parts of speech, parts of a sentence, the phrase, the clause) and usage (agreement, correct use of pro-nouns, correct form and use of verbs, correct use of modifiers)

Sixth Six Week Period

Independent reading from listing under general heading Man's Search for Truth in English Course of Study (1965)

Term paper based on reading of no fewer than 3 books listed under any one sub-topic in Man's Search for Truth (Outside research optional)

Review of sentence structure (sentence completeness, coordination and subordination, clear reference, placement of modifiers, parallel structure, unnecessary shifts in sentences)

BACKGROUND TO HARLEM RENAISSANCE

I. History of Harlem as a Negro Community.

  A. Beginning in 1900 - marked population growth.

    1. Result of the 1st migration of Southern Negroes between 1915-1925
    2. Over 1,000,000 Blacks moved north during this 10-year span (Harlem not only the largest black community in the world, but 1st concentration in history of "so many diverse elements of Negro life. It has attracted the African, the West Indian, the Negro American; has brought together the Negro of the North and Negro of the South; the man from the city and the man from the town and village; the peasant, the student, the business man, the professional man, artist, poet, musician, adventurer and worker, preacher and criminal, exploiter and social outcast.")

  B. Literature of early 1900's

    1. Harlem community became subject and theme for poets, novelists, essayists, painters, sculptors and musicians. (Black & White)
    2. Leading Black Writers or Renaissance

      a. Historical writings:

James Weldon Johnson, Black Manhattan - history of Negroes in N. Y. City publ. 1930
Carter G. Woodson, The Negro in Our History, 1922; he also founded the Journal of Negro History, 191
W. E. B. DuBois, The Gift of Black Folk, 1924 (cultural & historical essays)

      b. Poetry

James W. Johnson, Fifty Years & Other Poems, 1917; also Book of American Negro Poetry, 1922
Claude McKay, Harlem Shadows, 1922 (poetry about social & economic injustice)
Langston Hughes, The Weary Blues, 1926; also won 1st prize in poetry contest sponsored by the Crisis and Opportunity, 1925. (His poetry expressed race pride, a romantic interest in African and Negro history - central ideas of the New Negro Movement)

      c. Fiction

Jean Toomer, Cane, 1923 (a collection of sketches, short poems and short stories)
Jessie Faucet, There Is Confusion, 1924 (Black woman novelist concerned with Negro middle class)
W. E. B. DuBois, Darkwater, 1919

d. Other Poets, essayists & journalists

Alain Locke, The New Negro, 1925
Leroy Jones, James Baldwin, Ralph Ellison, Richard Wright, Arna Bontemps, Sterling Brown, Abron Harris, Zora Neale Hurston, Frank Horne, E. Franklin Frazier, Ira D. A. Reid, George Schuyler

Claude McCay, Home To Harlem, 1928 (naturalistic novel)

The seeming suddenness of the emergence of the Negro in literature is mainly due to the fact that by the work of the Harlem group of writers America at large has, in a very brief time, been made aware that there are Negro authors with something interesting to say and the skill to say it. It was the quickness with which this awareness was brought about that gave the movement the aspect of a phenomenon.

Towards the close of the World War there sprang up a group of eight or ten poets in various cities of the country who sang a newer song. The group discarded traditional dialect and the stereotyped material of Negro poetry. Its members did not concern themselves with the sound of the old banjo and the singing round the cabin door; not with the successions of the watermelon, possum, and sweet potatoe seasons. They broke away entirely from the limitations of pathos and humour. Also they broke away from the use of the subject material that had already been over-used by white American poets of a former generation. What they did was to attempt to express what the masses of their race were then feeling and thinking and wanting to hear. They attempted to make those masses articulate. And so the distinguishing notes of their poetry were disillusionment, protest, and challenge--and sometimes despair.

QUESTIONS FOR RECORD AND FILMSTRIP THE HARLEM RENAISSANCE

Part I: The Harlem Renaissance

1. In your own words, give a summary of Langston Hughes' opening statement. Why do you think this statement is important in the history of Negro literature?

2. In what ways was Harlem an inspiration to Negro writers of the 1920's? What was Harlem like in the 1920's?

3. Who were some of the contributors to the Harlem Renaissance? What similarities, if any, do you see in their work?

4. Who was Jesse B. Simple? Why did he like Harlem? What does he symbolize?

5. What contradictions do the black writers see in the lives of the Harlomites? Which poems support your answer? Why?

6. What did Hughes and other writers hope to show the world? What did Hughes feel was the "duty" of younger Negro writers?

7. What did the Harlem Renaissance writers accomplish? Why did the "renaissance" end?

Part II: Beyond the Renaissance

1. What was the general mood of the nation in the 1930's? How was this mood reflected in the prose and poetry of the period? How do the works by Brooks, Horne, and Walker reflect the mood of many black people in the 1940's?

2. What additional changes took place in black literature after the "renaissance"? What small philosophical division developed?

3. Who was Bigger Thomas? What did he symbolize?

4. What does Gwendolyn Brooks mean by the line "they might prefer the Preservation of their law"? What law?

5. In what ways are Frank Horne and Margaret Walker's ideas similar? How do their poems differ in mood and style?

6. What does J. Saunders Redding mean when he says "I want to get on to other things"? Would Mari Evans agree with him? Why or why not?

7. How would you characterize Leroi Jones's poem "For Malcolm X"? Would you put Naomi Madgett's "Midway" in the same category? Why? Do their attitudes differ from other writers mentioned in the filmstrip? Explain your answer.

8. Would you call Ted Joans's poem, "It is Time," optimistic? Explain your answer.

Part III: General Questions

1. In your own words, give a general outline of the developments in Negro literature between the years 1920 and 1969.

2. Which author(s) in the filmstrip interested you most? Why? Have you read any of their works before?

3. What visual impressions of Harlem did you get from the filmstrip? Give (or write) a brief description of what a person might see if he walked down a typical street in Harlem.

4. If you were a prominent black writer, would you treat purely racial topics or would you launch out "in the universal depths"? Explain your answer.

5. Give (or write) several more verses for Ted Joans's poem, "It is Time."

POETRY OF THE HARLEM RENAISSANCE

INTRODUCTORY COMMENTS

All of the poets selected for this lesson were active in the Harlem Renaissance. Like other black artists, these poets "asserted a disassociation of sensibility from that enforced by American culture and its institutions." They began to write out of a new black consciousness.

Events which helped to shape this new black consciousness were the availability of mass circulation forms, The Crisis and Opportunity; the migration of Southern blacks to Northern urban areas; W.W.I, which gave many black their first experience abroad and a chance to compare their treatment there with their treatment here; the riots and lynchings of the "red summer of 1919"; and the West-Indian nationalist Marcus Garvey, who helped to instill a feeling of identity and pride with his speeches about the African heritage of black Americans.

The poetry emanating from this consciousness was different from the poetry of earlier black writers. Protest became more defiant, racial bitterness and racial pride more outspoken than ever before. Negro history and folklore were explored as new sources of inspiration. Spirituals, blues, and jazz suggested themes and verse patterns to young poets like Jean Toomer and Langston Hughes; and nearly all of the Renaissance poets wrote poems about their spiritual ties to Africa, "about the dormant fires of African paganism in the Negro soul that the white man's civilization could never extinguish."

The poems selected represent a variety of authors, and a wide range of subject matter, theme, and tone. What holds them together is their universality. All of the poems are uniquely black and at the same time comment of experiences shared by all men. Even Claude McKay's "If We Must Die," probably the most bitter poem in this group, has universal implications, as evidenced by the fact that Winston Churchill read the poem to the House of Commons during W.W. II and soldiers are said to have carried copies of it with them to the battlefield. Thus the poems are about a variety of themes:

human vanity; the wisdom of age; the end of childhood; the despair of the old and the defiance of the young; man's dreams for a better future; his rage at the injustice of the present. These writers were spokesmen for their race, but their writing is about the human race

TEACHER REFERENCES:

Arna Bontemps, The Harlem Renaissance Remembered

Langston Hughes and Arna Bontemps, The Poetry of the Negro 1746-1970

Robert Hayden, Kaleidoscope

Frank Horne

Frank Horne was born in New York City in 1899. He attended City College, where he was a member of the track team. His first poems reflect his athletic interests and achievements. After college he became a doctor of optometry and practiced in Chicago and New York. His series called "Letters Found Near a Suicide" won the Crisis poetry prize in 1925. The setting for "Letters" is that of a man preparing his death, facing his past and addressing the many people in his life.

"To all of you"

1. How does this poem allude to the black man's past? (To what is the poet referring when he speaks of "far shores" That knew me not?)

2. What is hopeful about the last four lines of the poem?

3. Does the poem have meaning for any man or just a black man?

"To James"

1. What event is the poet recalling in the first part of the poem?

2. What word signals the beginning of the second part of the poem?

3. What is life compared to in this poem?

4. Do you think the speaker in the poem has achieved victory?

Georgia Douglas Johnson

Georgia Douglas Johnson (1886-1966) was educated in the elementary schools of Atlanta, at Atlanta University and at Oberlin Conservatory in Ohio. Early in her life she wanted to be a composer, but she soon felt that the road to that goal was obstructed, and she turned to teaching, writing poetry, and work in government agencies. For many years, until her death in 1966, Mrs. Johnson lived in Washington D.C., where her home became a famous gathering place for Negro artists.

"Old Black Men"

1. How have the men in the poem changed?

2. Have they given up entirely? Is their feeling one of acceptance or total despair?

3. What comparison is implied in the words, "Life's sun-minted hour"?

"The Suppliant"

1. What is the poet's message for the young?

Sterling A. Brown

Sterling Brown was born in Washington D.C. in 1901. He has taught English at Howard University for a number of years and has been a visiting professor at New York University, Atlanta University, and Vassar. He has gained recognition as a critic as well as a poet.

The chief sources of Brown's poetry are in Negro folklore and folk experience; indeed he is considered an authority on jazz and Negro folklore. Southern Road, in 1932, contains poems in the spirit and idiom of blues and work songs, of ballads and tall tales. Brown makes frequent use of the folk idiom, but not the sometimes exaggerated dialect of earlier writers. His dialect poems are ironic rather than sentimental and protest, implied or stated, gives impetus to many of his poems. He also has a flair for comedy.

"Mose"

1. What is Mose's life like?
2. How does he get away from the grind of daily life?
3. Why does the poet say that Mose's song is older than Mose himself?

"Strange Legacies"

1. What are "legacies"? What are common or usual legacies?
2. Name the people who are giving away the legacies.
3. Who are the recipients of the legacies? Why are the legacies of such value to the recipients?
4. Why does the title refer to the legacies as "strange"?

Jean Toomer

Jean Toomer was born in Washington, D.C., in 1894. He established himself as one of the most brilliant of the Harlem Renaissance writers with Cane, a book of impressionistic stories, sketches, and poems of Southern Negro life.

In 1923, the year he published Cane, Toomer came under the influence of the mystic Georges Ivanovitch Gurdjieff, who advocated a system by which one sought to attain new levels of experience, beginning with "self-consciousness" and progressing to "cosmic-consciousness." In "The Blue Meridian," a long, powerful poem, he urges man to continue the evolutionary process, to more toward "the next higher form," "towards faceless Diety."

"Unlock the races" from "The Blue Meridian"

1. To what specific groups does the poet speak?
2. What kind of world does the poet envision?

Langston Hughes, the leading figure of the Harlem Renaissance, has popularly been called "poet laureate of the Negro race." He was born in Joplin, Missouri, and attended schools in Lawrence, Kansas, and Cleveland, Ohio. His father wanted him to be an engineer and Hughes attended Columbia to pursue that goal but dissatisfied with engineering studies dropped out after one year. In 1922 he went to sea as a sailor on a freighter bound for the Canary Islands, the Azores, and West Africa. Two years later he was in Paris working as a doorman and a cook. Upon his return to the U.S. in 1925, Langston Hughes worked as a bus boy at a hotel where he met Vachel Lindsey. He showed Lindsey some of his poems. Lindsey liked them and included some of them in a public reading. His poems were enthusiastically received. After this encouragement Hughes resumed his formal education at Lincoln University and graduated in 1929. Until recent years Langston Hughes had been the only American Negro man of letters able to support himself from his writing. He wrote novels, short stories, biographies, and poetry and his works have been translated into all major languages. Hughes' vision of life is positive and fundamentally joyous but it encompasses anguish too. The topics for much of his poetry include Harlem, the African past of black people, injustice, social protest and commentary, and Blues rhythms and messages. Not all of his poems fit into such neat categories; some are of an inspirational nature, some are children's poems, and some deal with the common poetic subjects such as love, nature and travel.

"The Negro Speaks of Rivers" - African Past

1. This poem first appeared in 1920 after Hughes' graduation from high school. Why is it typical of the kind of poems written during the Harlem Renaissance?
2. How do the specific rivers reflect the past of the American Negro?
3. Of what in his heritage is the black narrator expecially proud? In other words, how has this special knowledge of rivers affected the Negro himself?

"Bound No'th Blues" - Imitation of the Blues

1. The blues were used by Negroes as an accompaniement to daily tasks and often followed or imitated the rhythms of their work. They were soothing songs which eased the sorrow and frustration Negroes often experienced.

2. Why does the poor Mississippi traveler express such sadness?

3. In what way does the poem seem to imitate the blues?

"Mother to Son" - Inspirational, Love

1. What symbols does the Mother use to explain the nature of her life to her son?

2. Why do you suppose she uses the image of a stair and more especially a "crystal stair'?

3. What enables the mother to give encouragement to the son?

"Harlem" - Harlem

1. This poem, published in 1926, is considered by many to be one of Hughes' best. What one all-powerful question does it ask about Harlem and its people?

2. Vocabulary: deferred, fester.

3. What imagery is used to suggest possible answers to the initial question? What is the nature of those images?

4. To what extent does the answer depend on the dreamer? outside sources? the dream?

"I Dream a World" - Social Commentary

1. Vocabulary:

   Adorn
   Avarice
   blights
   bounties
   scorn
   saps

2. Teachers will read aloud to students an excerpt from Martin Luther King Jr.'s "I Have a Dream" speech.

3. How is this poem similar to King's speech in theme or message? What specific elements do they have in common?

Excerpts from "I Have a Dream" speech by Martin Luther King, Jr.

I say to you today, my friends, that in spite of the difficulties and frustrations of the moment I still have a dream. It is a dream deeply rooted in the American dream.

I have a dream that one day this nation will rise up and live out the true meaning of its creed: 'We hold these truths to be self-evident; that all men are created equal.'

I have a dream that one day on the red hills of Georgia the sons of former slaves and the sons of former slaveowners will be able to sit down together at the table of brotherhood.

I have a dream that one day even the state of Mississippi, a desert state sweltering with the heat of injustice and oppression, will be transformed into an oasis of freedom and justice.

I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character.

I have a dream today.

I have a dream that one day the state of Alabama, whose governor's lips are presently dripping with the words of interposition and nullification, will be transformed into a situation where little black boys and white girls can walk together as brothers and sisters.

I have a dream today.

I have a dream that one day every valley shall be exalted, every hill and mountain shall be made low, the rough places will be made plains, and the crooked places will be made straight, and the glory of the Lord shall be revealed, and all flesh shall see it together. . . .

And if America is to be a great nation this must become true. So let freedom ring from the prodigious hilltops of New Hampshire. Let freedom ring from the mighty mountains of New York. Let freedom ring from the heightening Alleghenies of Pennsylvania!

Let Freedom ring from the snowcapped Rockies of Colorado!

Let freedom ring from every hill and mole hill of Mississippi. From every mountainside, let freedom ring.

When we let freedom ring, when we let it ring from every village and every hamlet, from every state and every city, we will be able to speed up that day when all of God's children, black men and white men, Jews and Gentiles, Protestants and Catholics, will be able to join hands and sing in the words of the old Negro spiritual, 'Free at last! free at last! thank God Almighty, we are free at last!'

Countee Cullen

Countee Cullen was born in May 1903. Little is known of his father and mother or of his early years in New York. Countee lived with his maternal grandmother until he was thirteen and was then adopted by the Rev. Frederick A. Cullen, minister of the Salem African Methodist Episcopal Church in Harlem. Countee Cullen's childhood was sheltered, although the Rev. Cullen was a political activist who made his adopted son aware of racial as well as religious issues. He attended De Witt Clinton High School and New York University. He developed early as a poet, writing some of his most impressive verse while he was still a student in college. "If you ask any Negro what he found in Cullen's poetry," Owen Dodson once observed, "he would say: all my dilemmas are written here; the hurt pride, the indignation, the satirical thrusts, the agony of being black in America." Few critics would deny the essential truth of Dodson's comment, but when one considers the impassioned writing of Claude McKay . . ., one would have to add that Countee Cullen suggests the "agony of being black in America" without quite making the reader experience it. Cullen was a romantic poet, not a protest poet. His "renaissance" poems were included in such books as Color, Copper Sun and The Ballad of the Brown Girl.

"Four Epitaphs"

1. What kind of person is being described in each epitaph?
2. How does the tone change from one epitaph to the other?

"Any Human to Another"

1. How does the poem support the statement "No man is an island, entire of itself"?
2. How are human lives "like sea and river"?
3. How could the world be a better place if we heeded the poem's advice?

Claude McKay

Claude McKay was born in Sunny Ville, in the region of Clarendon Hills, Jamaica, on September 15, 1890. He came to the United States in 1912 and studied for a short time at Tuskegee Institute. He did not like the military discipline of the school, however, and transferred to the department of agriculture at Kansas State University. But he soon realized that he had no professional interest in agriculture, and with a legacy of several thousand dollars, he traveled to Harlem and became a free-lance writer. Unable to earn an income through his pen, he held a variety of jobs: he was a porter, a houseman, a longshoreman, a barman, and a waiter in dining cars and hotels. Slowly, however, the poetry that he had been writing during this period gained notice. In 1917 he published poems like "The Harlem Dancer" and "Invocation" under a pseudonym, Eli Edwards; by 1920, C. K. Ogden, the author of The Meaning of Meaning and the editor of The Cambridge Magazine in London, was publishing all of the poems that McKay could write, in his own name. McKay had gone to England and in that country his next volume of poems, Spring in New Hampshire, and other poems, appeared. In 1922, a year after returning to America, he brought out his most important book of poems, Harlem Shadows. McKay was to write novels, exotic autobiography, social studies of Negro life, and religious pamphlets in his later career, but he never achieved the poignant lyricism and effective protest that one finds in the sonnets and lyrics of Harlem Shadows. He can be bitter and rebellious, musing upon his "life-long hate," as in "If We Must Die"; he can deplore economic and social evils, as in "White House"; he can lament the illicit and pagan love of Negro prostitutes, as in "Harlem Shadows." The subject of his finest poems varies, but the theme of protest is consistent and the moods of anger, frustration, or lament are pervasive; in all of these poems McKay insists that Negroes acknowledge and protest their common suffering, that they assert their dignity and "like men...face the murderous, cowardly pack, Pressed to the wall, dying, but fighting back!"

"If We Must Die"

The full flowering of the Negro Awakening begins with the publication of Claude McKay's "If We Must Die" in The Liberator in 1919. A protest poem, which was inspired by the race riots of 1919, "If We Must Die" expresses the new pride of the Negro author. Attention was also drawn to the universality of this poem when Winston Churchill quoted it as the conclusion to his address before the joint houses of Congress prior to the entrance of the United States into World War II.

1. How does the speaker display new found pride in himself and his people? How is bitterness depicted?

2. What universal theme does this poem bring out? Does this message still have meaning today?

"The White House"

"My title was symbolic...it had no reference to the official residence of the President of the United States....The title 'White Houses' changed the whole symbolic intent and meaning of the poem, making it appear as if the burning ambition of the black malcontent was to enter white houses in general." Claude McKay: A Long Way From Home (1937), pp. 313-314.

1. What evils or social injustices is the poet alluding to?

"Outcast"

1. What symbols does the poet use to show his feelings of alienation?

2. What is this "vital thing" that has gone from his heart?

3. Why does the speaker feel that he was born "out of time"?

Sources

Dark Symphony, Negro Literature in America, James A. Emanuel and Theodore L. Gross

Natives Sons, Edward Margolies

Modern American Negro Poetry, Arna Bontemps

Black Poetry for All People

Langston Hughes 1902-1967

SOUL GONE HOME

Born in Joplin, Missouri, schooled in Kansas, Ohio, and briefly at Columbia University, Langston Hughes held a variety of odd jobs, working on freighter, in cabarets, in hotels, all the while writing and publishing his poems. He returned to formal schooling and graduated from Lincoln University (Pennsylvania) in 1929. From then on he traveled widely and wrote prolifically in the small forms of the short story and brief poem, as well as in the drama, novel, autobiography, and fields of journalism and literary criticism-his greatest contribution in the latter being a large number of widely used anthologies. Langston Hughes won every prize and award available to writers of the period between 1920 and 1965 and yet he managed to preserve his identity as a spokesman for his race. He had the altogether rare talent for combining wit and deep anger in such a manner as to offend no one and yet leave no reader in doubt of his meaning.

The precarious balance sustained between outrage and irony is demonstrated by this brief play. After the initial surprise that occurs in the first minute it would seem there is no further way to go. But the shock of the final action of the mother, after she has emitted her final scream, exemplifies how Langston Hughes can compress his power, even on stage in full view of his audience. He works with understatement, putting on a mask of laconic documentation, but setting up his reader or audience for the inevitable rapier-like blow to follow.

This hallmark of Langston Hughes can also be seen in the montage of poems on pages 545-552.

CHARACTERS

The Mother
The Son
Two Men

Night.
A tenement room, bare, ugly, dirty. An unshaded electric-light bulb. In the middle of the room a cot on which the body of a Negro Youth is lying. His hands are folded across his chest. There are pennies on his eyes. He is a soul gone home.

As the curtain rises, his Mother, a large, middle-aged woman in a red sweater, kneels weeping beside the cot, loudly simulating grief.

Mother. Oh, Gawd! Oh, Lawd! Why did you take my son from me? Oh, Gawd, why did you do it? He was all I had! Oh, Lawd, what am I gonna do? (Looking at the dead boy and stroking his head) Oh, son! Oh, Ronnie! Oh, my boy, speak to me! Ronnie, say something to me! Son, why don't you talk to your mother? Can't you see she's bowed down in sorrow? Son, speak to me, just a word! Come back from the spirit-world and speak to me! Ronnie, come back from the dead and speak to your mother!

Son. (Lying there dead as a doornail. Speaking loudly) I wish I wasn't dead, so I could speak to you. You been a hell of a mama!

Mother. (Falling back from the cot in astonishment, but still on her knees) Ronnie! (Wild-eyed) Is you done opened your mouth and spoke to me?

Son. I said you a hell of a mama!

Mother. (Rising suddenly and backing away, screaming loudly) Awo-ooo-o! Ronnie, that ain't you talkin'!

Son. Yes, it is me talkin', too! I say you been a no-good mama.

Mother. What for you talkin', to me like that, Ronnie? You ain't never said nothin' like that to me before.

Son. I know it, but I'm dead now-and I can say what I want to say. (Stirring) You done called on me to talk, ain't you? Lemme take these pennies off my eyes so I can see. (He takes the coins off his eyes, throws them across the room, and sits up in bed. He is a very dark boy in a torn white shirt. He looks hard at his mother) Mama, you know you ain't done me right.

Mother. What you mean, I ain't done you right? (She is rooted in horror) What you mean, huh?

Son. You know what I mean.

Mother. No, I don't neither. (Trembling violently) What you mean comin' back to haunt your poor old mother? Ronnie, what does you mean?

Son. (Leaning forward) I'll tell you just what I mean! You been a bad mother to me.

Mother. Shame! Shame! Shame, talkin' to your mama that away. Damn it! Shame! I'll slap your face. (She starts toward him, but he rolls his big white eyes at her, and she backs away) Me, what borned you! Me, what suffered the pains o' death to bring you into this world! Me, what raised you up, what washed your dirty didies. (Sorrowfully) And now I'm left here mighty nigh prostrate 'cause you gone from me! Ronnie, what you mean talkin' to me like that-what brought you into this world?

Son. You never did feed me good, that's what I mean! Who wants to come into the world hongry, and go out the same way?

Mother. What you mean hongry? When I had money, ain't I fed you?

Son. (Sullenly) Most of the time you ain't had no money.

Mother. 'Twarn't my fault then.

Son. 'Twarn't my fault neither.

Mother. (Defensively) You always was so weak and sickly, you couldn't earn nothin' sellin' papers.

Son. I know it.

Mother. You never was no use to me.

Son. So you just lemme grow up in the street, and I ain't had no manners nor morals, neither.

Mother. Manners and morals? Ronnie, where'd you learn all them big words?

Son. I learnt 'em just now in the spirit-world.

Mother. (Coming nearer) But you ain't been dead no more'n an hour.

Son. That's long enough to learn a lot.

Mother. Well, what else did you find out?

Son. I found out you was a hell of a mama puttin' me out in the cold to sell papers soon as I could even walk.

Mother. What? You little liar!

Son. If I'm lyin', I'm dyin'! And lettin' me grow up all bowlegged and stunted from undernourishment.

Mother. Under-nurse-mint?

Son. Undernourishment. You heard what the doctor said last week?

Mother. Naw, what'd he say?

Son. He said I dyin' o' undernourishment, that's what he said. He said I had TB 'cause I didn't have enough to eat never when I were a child. And he said I couldn't get well, nohow eating nothin' but beans ever since I been sick. Said I needed milk and eggs. And you said you ain't. (Gently) We never had no money, mama, not ever since you took up hustlin' on the streets.

Mother. Son, money ain't everything.

Son. Naw, but when you got TB you have to have milk and eggs.

Mother. (Advancing sentimentally) Anyhow, I love you, Ronnie!

Son. (Rudely) Sure you love me-but here I am dead.

Mother. (Angrily) Well, damn your hide, you ain't even decent dead. If you was, you wouldn't be sittin' there jawin' at your mother when she's sheddin' every tear she's got for you tonight.

Son. First time you ever did cry for me, far as I know.

Mother. Tain't! You's a liar! I cried when I borned you-you was such a big child-ten pounds.

Son. Then I did the cryin' after that, I reckon.

Mother. (Proudly) Sure, I could of let you die, but I didn't. Naw, I kept you with me-off and on. And I lost the chance to marry many a good man, too-if it weren't for you. No man wants to take care o' nobody else's child. (Self-pityingly) You been a burden to me, Randolph.

Son. (Angrily) What did you have me for then, in the first place?

Mother. How could I help havin' you, you little bastard? Your father ruint me—and you's the result. And I been worried with you for sixteen years. (Disgustedly) Now, just when you get big enough to work and do me some good, you have to go and die.

Son. I sure am dead!

Mother. But you ain't decent dead! Here you come back to haunt your poor old mama, and spoil her cryin' spell, and spoil the mournin'. (There is the noise of an ambulance gong outside. The Mother goes to the window and looks down into the street. Turns to Son) Ronnie, lay down quick! Here comes the city's ambulance to take you to the undertaker's. Don't let them white men see you dead, sitting up here quarrelin' with your mother. Lay down and fold your hands back like I had 'em.

Son. (Passing his hand across his head) All right, but gimme that comb yonder and my stocking cap. I don't want to go out of here with my hair standin' straight up in front, even if I is dead. (The Mother hands him a comb and his stocking cap. The Son combs his hair and puts the cap on. Noise of men coming up the stairs.)

Mother. Hurry up, Ronnie they'll be here in no time.

Son. Aw, they got another flight to come yet. Don't rush me, ma!

Mother. Yes, but I got to put these pennies back on your eyes, boy! (She searches in a corner for the coins as her Son lies down and folds his hands, stiff in death. She finds the coins and puts them nervously on his eyes, watching the door meanwhile. A knock) Come in.

(Enter two Men in the white coats of city health employees)

Man. Somebody sent for us to get the body of Ronnie Bailey? Third floor, apartment five.

Mother. Yes, sir, here he is! (Weeping loudly) He's my boy! Oh, Lawd, he's done left me! Oh, Lawdy, he's done gone home! His soul's gone home! Oh, what am I gonna do? Mister! Mister! Mister, the Lawd's done took him home! (As the Men unfold the stretchers, she continues to weep hysterically. They place the boy's thin body on the stretchers and cover it with a rubber cloth. Each man takes his end of the stretchers. Silently, they walk out the door as the Mother wails) Oh, my son! Oh, my boy! Come back, come back, come back! Ronnie, come back! (One loud scream as the door closes) Awo-oo-o!

(As the footsteps of the men die down on the stairs, the Mother becomes suddenly quiet. She goes to a broken mirror and begins to rouge and powder her face. In the street the ambulance gong sounds fainter and fainter in the distance. The Mother takes down an old fur coat from a nail and puts it on. Before she leaves, she smooths back the quilts on the cot from which the dead boy has been removed. She looks into the mirror again, and once more whitens her face with powder. She dons a red hat. From a handbag she takes a cigarette, lights it, and walks slowly out the door. At the door she switches off the light. The hallway is dimly illuminated. She turns before closing the door, looks back into the room, and speaks)

Mother. Tomorrow, Ronnie, I'll buy you some flowers—if I can pick up a dollar tonight. You was a hell of a no-good son, I swear!

CURTAIN

DISCUSSION QUESTIONS FOR "SOUL GONE HOME" BY LANGSTON HUGHES

1. What is the connection between the title and the character Ronnie?
2. How would you characterize the Mother and Son?
3. Is the Mother actually speaking to her son? If he is a ghost why do these thoughts come to her mind? Why does she speak?
4. From their conversation what can you assume about their home life?
5. What can you assume about their feelings for one another?
6. Why does Mother wail so loudly when the men come for her son?
7. Can you find the underlying idea or theme of this play?
8. What in this situation is ironic?
9. What types of masks have these two people hidden behind?
10. Do you believe the Mother was upset by her son's death? Do her feelings appear natural? Does her sadness and mourning seem to be in keeping with her outrage?

REFERENCE MATERIAL

Black Plays

SHUFFLE ALONG
RUNNIN' WILD (introduced the dance The Charleston)
IN ABRAHAMS BOSOM
THE NO COUNT BOYS
APPEARANCES
THE CHIPWOMAN'S FORTUNE (first Negro written play on Broadway)
LUCKY SAMBO
MY MAGNOLIA
RANG TANG
LULA BELLE
PORGY
AFRICANA (introduced Ethel Waters)
BLACKBIRDS (featured Bill "Bojangles" Robinson of Shirley Temple fame)

Actors

Paul Robeson
Willis Richardson
Bill Robinson (Mr. Bojangles)
Eubie Blake

Actresses

Florence Mills
Rose McClendon
Josephine Baker
Ethel Waters

Negroes appeared on Broadway, but they also owned theatres in Harlem and on the road. S. H. Dudley, Tutt Whiney, J. Tutt, and Irving Miller formed the THEATRICAL OWNERS AND BOOKERS ASSOCIATION -- or TOABA-- or Tobytime. It was affectionately and jokingly known as "Tough on Black Actors". They did wonders for providing employment offers for Black Theatre artists. There were about 5,000 theatres in the U. S. at that time, so jobs and opportunities were at an all time high.

Many theatre groups formed for and by Blacks:

Chicago Ethiopian Art Players
Provincetown Players
Krigwa Players (founded by W. E. B. DuBois)
Negro Art Theatre (started by congressman Adam Clayton Powell)
Dunbar Garden Players

"A Summer Tragedy" -- Lesson Plans for Average and Above-average Classes

Quotation that may be used as introductory material.

"Of the several assumptions regarding the Negro writer in the United States, one sticks out ... It is the assumption that there is a distinction between writings by American Negroes and writings by other Americans... Of course writings by Negroes is different. The difference stems from the fact of their distinctive group experience in America...But for all that, it is only the distinction between trunk and branch. The writing of Negroes is fed by the same roots sunk in the same cultural soil as writing by white Americans."
Saunders Redding

Analysis of the short story.

1. Title - "A Summer Tragedy"
    a) simple, obvious?
    b) where the tragedy?

   Author - Arna Bontemps
    a) directed Fisk University Library for 21 years
    b) wrote poems, plays (produced in New York, Cleveland, Amsterdam), novels, short stories.
    c) collaborated with Langston Hughes as editor of The Poetry of the Negro, 1764-1964 and The Book of Negro Folklore
    d) edited the recently published anthology, American Negro Poetry
    e) lectures widely

2. Setting
    a) general--southern, sharecropper plantation
    b) particular--day warm and mellow with sunshine--wasps, squirrels, blue jays about--log houses scattered among pine woods--stock wandering about freely--down the slope, green cultivated acres extending to the river nearly two miles away--tiny thread of road running through green fields and directly in front of Jeff's place--Jeff's log house one big room with shed attached.

3. Type
    a) theme
    b) character

4. Tone
    a) objective
    b) compassionate
    c) anticipatory

5. Character
   Jeff Patton
    a) external--old (bones cracked, knees ached, shakey, lame, toothless, fearful of the unfamiliar, losing memory, talking to self) dressed in old stiff bosomed shirt, bow tie, moth-eaten vest and swallow tailed coat, battered hat

b) internal--love for home and land
desire for independence
rejection of compromise
strength of purpose
impatience with weakness in men

Jennie Patton

a) external — old(wasted, dead-leaf appearance, "scrawny and gnarled as a string bean," shrunken voice, blind) dressed in frayed and faded petticoats, Sunday shoes, old black silk dress

b) internal — courageous, "being blind was no hindrance"
emotional — weeps at mention of dead children
strong, resolute

6. Conflict - Opposing Forces
   a) Life with old age and debility vs poverty or death
   b) Desire to live independently vs realization of growing dependency

7. Climax - Jeff's hands showing steadiness; ability to drive car into stream

8. Point of View - 3rd person omniscient
   Examples:
   1. "Being blind was no handicap to her" (Jenny)
   2. "He (Jeff) loved them with the unexplained affection that others have for the countries to which they belong"
   3. "The suggestion of the trip fell into the machinery of his mind like a wrench. He feld dazed and weak."

9. Style
   a) Vernacular language
   b) Simplistic vocabulary
   c) Contrast of nature images (death vs life)
      1. Decay - the decay of the old people: "wasted, dead leaf; gnarled as a string bean; her cry like the rattle of fodder on dead stalks; as a starved bird"
      2. Life - "The day was warm and mellow with sunshine; a host of wasps... river...green fields... green cotton crops; bluejays and squirrels"
   d) Foreshadowing - (hints throughout)
      "Fear came into his eyes...she(car) could be depended upon... again Jeff's thought halted as if paralyzed (first fear, now paralyzing effect) Jeff musing over locking the car...How come you shaking so?...You mus' be scairt, Jeff... You ain't really scairt, is you, Jeff?...You know how we agreed-we gotta keep goin'.."a quick shudder...Jewels of perspiration.... I ain't scairt, Jeff. I's jes thinkin' 'bout leavin' eve'thing like this - eve'thing we been used to. It's right sad-like... the torture passed...We jes as well to do like we planned... They ain't nothin' else for us now-it's the bes' thing"... Remember how we planned it, Jeff. We gotta do it like we said. Brave-like.

10. Theme - OLD AGE, DEBILITY, AND POVERTY CAN STIFLE THE NATURAL URGE TO LIVE. or life will no longer seem worth while if it holds nothing but desease, suffering, and poverty.

Points for Discussion:

1. What do we learn about the two characters in the beginning and then later in the story?
2. Why had the Pattons come to their decision? Was it a hasty one?
3. What evidence of poverty does the author show us?
4. What evidences of age and ill health does the author show us?
5. How does the story gain momentum? Is the foreshadowing effective? What other possibilities does it suggest? In retrospect, show how the end was inevitable?
6. Is the question of suicide a moral issue in the story?
7. What was the purpose in introducing Delia?
8. Find passages that indicate strength of purpose passes back and forth between the two main characters.
9. Everything in nature is very alive, growing. What contrasts does this suggest in the story?
10. Does the story achieve unity? Does every element contribute to the oneness of the author's purpose?
11. In what way is the story universal? Could a white author have written this story? If so, would he have written it the same way?

Short Story Lesson Plans - "A Summer Tragedy" (Lower Phased)

1. Explain the system of sharecropping. A land owner, usually white, allows farmers to live on his land. The owner provides a home, food and supplies, and the land for the farmer and his family. In return, the farmer is to work the soil and use the crops as payment to the landowner. The system is set up so that the farmer or sharecropper is never able to pay his full debt to the landowner; therefore the farmer must remain working for the owner.

2. Define tragedy - a literary work with an unhappy or tragic ending, a disaster or calamity.

3. Read the story aloud.

4. After you have read the story, choose from the following questions for a discussion:

    a. What physical handicaps do Jeff and Jennie have?

    b. What hardships have they suffered in their lives?

    c. How are Jeff and Jennie dressed?

    d. Why do Jeff and Jennie put on these clothes? What might this show you about them?

    e. How does Jeff look at the suicide? How does Jenny look at it?

    f. What alternatives to suicide did the old couple have?

    g. If you were in a similar situation, what would you do? Why?

    h. How does the author view the suicide? (He uses the work tragedy) What idea do you think he was trying to get across to you?

979 students filled out evaluation sheets. It was not given freshmen.

SOUTH BEND COMMUNITY SCHOOL CORPORATION

Student Evaluation

Title of present elective WASHINGTON HIGH SCHOOL NON-GRADED ELECTIVE PROGRAM

(Please circle)

1. How much did you enjoy taking this course?

very little little some much very much

2. How much do you feel you learned in this course?

very little little some much very much

3. How do you rate the materials used in this course?

very poor poor fair good excellent

4. How do you feel about being allowed to pick your own English courses?

dislike very much	dislike	like	like much	like very much
2.05%	4.7%	12.1%	19.4%	60.2%

5. How do you like being in courses with students of different grade levels?

dislike very much	dislike	makes no difference	like	like much
3.06%	7.05%	55%	19.8%	15.3%

6. How would you rate the new English curriculum in English in general as compared with previous programs you have experienced? The new program is:

much poorer	poorer	same	better	much better
.72%	4.8%	9.7%	42.2%	42.3%

7. How has this course affected your attitude toward English?

like much less	like less	like same	like more	like much more
1.94%	6.3%	31%	41%	18.4%

8. How are your grades in English this year as compared to those of last year? This year's grades are:

much poorer	poorer	same	better	much better
2.5%	11%	48.5%	31.7%	8.9%

9. Any comments on this year's courses or suggestions for future courses:

SOUTH BEND COMMUNITY SCHOOL CORPORATION

WASHINGTON HIGH SCHOOL

COMMENTS ON THE NON-GRADED ASPECT OF THE NEW ENGLISH PROGRAM

- STUDENT COMMENTS -

FAVORABLE

1. Students get to know more students; new friendships may be formed.

2. It could lead to more cooperation among the classes.

3. It could lead to better feeling among all the students in school; therefore, it should be done in every department.

4. Underclassmen learn from upperclassmen.

5. Upperclassmen set a more mature mood in the classroom.

6. There is greater competition because upperclassmen don't want to be shown up by sophomores.

7. Students don't stay in the same intellectual cliques the way they did when they were tracked.

8. Classes are more orderly.

9. "The system is a great improvement and I believe is taking a step in making school a place you want to attend."

UNFAVORABLE

1. Students want to be with their friends; some seniors suggest that they want only seniors in their classes.

2. Seniors might decide to push underclassmen around.

3. A senior might not be as smart as some underclassmen and get shown up.

4. Some sophomores feel it is unfair to have to compete against upperclassmen; their ideas sound childish compared to those of the upperclassmen.

5. One sophomore wrote: "I feel scared because those older kids are so much smarter than me, but I like it, it's exciting!"

SOUTH BEND COMMUNITY SCHOOL CORPORATION

WASHINGTON HIGH SCHOOL

- EVALUATION SUMMARY -

......70% or more of the students enrolled in the following classes said they liked this course much or very much:

1) Fundamentals of Speech
2) Man's Search for Self
3) Practical Writing
4) Journalism
5) Modern Media
6) Film Making

......65% or more of the students enrolled in the following classes said they learned much or very much:

1) Modern Media
2) Fundamentals of Speech
3) Practical Writing
4) Essay Writing and the Research Paper
5) Man's Search for Self
6) Short Story
7) Journalism

......70% or more of the students enrolled in the following classes said the materials were good or excellent:

1) Man's Search for Self
2) Modern Media
3) Focus on Language
4) Mystery and Suspense
5) Short Story
6) Practical Writing

TEACHER EVALUATION BY STUDENTS

Part I. Think about your experiences in this class. As you read the following items, rate each one by circling the appropriate letter at the right of each item. Please answer honestly and frankly. Do not give your name unless you want to.

	Marking Scales				
	Excellent	Good	Average	Below Average	Nil
A. As a professional, this teacher					
1. Has knowledge of the subject taught	a	b	c	d	e
2. Has variety in presentation of subject	a	b	c	d	e
3. Has ability to make assignments and explanations clear and definite	a	b	c	d	e
4. Has organized subject materials and assignments so learning takes place	a	b	c	d	e
5. Helps students to feel that the subject matter has value and worth now and for the future	a	b	c	d	e
B. In working with the classroom group, this teacher					
6. Is fair and impartial in dealing with students	a	b	c	d	e
7. Is able to maintain class control	a	b	c	d	e
8. Is willing to listen to the ideas of students	a	b	c	d	e
9. Allows students to work with each other	a	b	c	d	e
10. Provides experiences which are pressure-free	a	b	c	d	e
11. Is willing to help students	a	b	c	d	e
12. Tries to interest the class	a	b	c	d	e
13. Shows enthusiasm	a	b	c	d	e
14. Makes me feel an important part of the class	a	b	c	d	e
15. Encourages me to think	a	b	c	d	e
16. Encourages the class to think	a	b	c	d	e
17. Allows students to plan and participate in class direction	a	b	c	d	e
18. Gives opportunities for students to set personal goals in the course	a	b	c	d	e

19. Makes sure that all students are a part of class discussions and projects a b c d e

20. Gives encouragement to students a b c d e

21. Knows the concerns of students a b c d e

22. Guides, rather than dictates, the student's learning experience a b c d e

C. As I view this teacher she/he

23. Has a sense of humor a b c d e

24. Is pleasant and cooperative a b c d e

25. Is sympathetic and understanding a b c d e

26. Appears to enjoy teaching a b c d e

27. Has no distracting mannerisms a b c d e

D. Would you like to have this teacher for another course? a - Yes b - No

TEACHER EVALUATION BY STUDENTS
English Department

Part II. Think about your experiences in this class. Please read and comment on the following items. Answer honestly and frankly. Do not give your name unless you want to. This information will be used by the teacher for self-appraisal for his/her future growth.

A. Please name one or two important things that you especially like about this class.

B. Please make one or two critical comments on things that you expecially dislike about this class.

C. Please name one or two important things that you like about this teacher.

D. Please make one or two critical comments on things that you especially dislike about this teacher.

E. I have learned little, much, or very much in this class. (Circle the appropriate word.)

TEACHER'S RESPONSE TO FRESHMAN PROGRAM

Please circle your responses.

1) How much did you enjoy teaching these courses?

very little   little   some   much   very much

2) How much do you feel your students learned in your class?

very little   little   some   much   very much

3) How do you rate the materials used in this class?

very little   little   some   much   very much

4) If a literature centered unit, how would you compare the reading that was done in your course to a 9 week period in a year long course?

read much less   read less   read same   read more   read much more

5) How much attention was given to the writing skills in your courses?

wrote much less   wrote less   wrote the same   wrote more   wrote much more

6) Did you find the units realistic in regard to the amount of materials to be covered?

yes   no   overly ambitious   not ambitious enough   about right

7) How do you feel about the 9 week length?

too short   too long   satisfactory   ideal

8) Anticipating our second move, how do you feel about the elective program?

dislike   makes no difference   like   like more   think its' great

9) Has teaching in this program affected your own attitude toward the teaching of English?

like much less   like less   like some   like more   like much more

10) If it is at all possible, are you in favor of extending this program to the whole English program?

no   uncertain   yes   definitely   absolutely

Comments:

SOUTH BEND COMMUNITY SCHOOL CORPORATION

WASHINGTON HIGH SCHOOL

COMMENTS ON THE NON-GRADED ASPECT OF THE NEW ENGLISH PROGRAM

- TEACHER COMMENTS -

FAVORABLE

1. Tracks kept students locked in; now students have the opportunity to work with a greater variety of students.
2. In A.P. and Honors classes, the students knew one anothers' opinions, ideas, and prejudices because they had been together in classes for at least four years. This did not lead to stimulating discussion.
3. Because of greater variety in ages and interests, class discussion is much enlivened.
4. Class discussions on such touchy subjects as race and sex seem much more mature since the older, more mature students set the mood.
5. No noticeable class distinctions are made by students.
6. On projects, selection of members does not seem limited to members of one's own class.
7. There are less discipline problems because students do not know each other well and are less likely to be disruptive and are ready to work.

UNFAVORABLE

1. Seniors may dominate.
2. Older, brighter students may be short changed because the class does not move as rapidly as it could; rather, they are called upon to "enlighten" the less mature, less knowledgeable students.

WASHINGTON HIGH SCHOOL

English Department

November 26, 1973

1. Did you choose your present English course because of: a) phase, b) teacher, c) friends chose same, d) subject, e) other____________

2. Would you like to know who will be teaching what courses? a) yes b) no, c) doesn't matter

3. Would you be interested in a 1 year course in college preparatory English? a) yes, b) no

4. Do you think a required writing course of your choice should be part of the English program? a) yes b) no

5. Do you think you should be required to take one speech course of your choice? a) yes, b) no

6. Do you think you should be required to take one literature course of your choice? a) yes, b) no

7. Which do you find more appealing, a 9 or 18 week course? a) 9 week, b) 18 week

8. Would you choose an 18 week course rather than two 9 week ones if the subject interested you? a) yes, b) no

9. Would you choose sequential courses if they were offered? (e.g. American Novel I, 9 weeks, American Novel II, 9 weeks) a) yes, b) no

10. The last time you chose courses was enough individual counseling time spent with you? a) yes, b) no

11. Do you choose courses with phasing as a major consideration? a) yes, b) no

SUGGESTED OPINIONAIRE FORM FOR SURVEY STUDENTS WHO GRADUATED

BEST COPY AVAILABLE

	CLASS	STRONGLY AGREE OR AGREE		STRONGLY DISAGREE OR DISAGREE	
		NO.	%	NO.	%
1. The elective English program helped me achieve my individual goals in English.					
2. The fact that I chose courses myself, rather than being assigned to them, helped motivate me and maintain my interest in English.					
3. Under the elective program, I feel that I made progress in areas where I was weak and needed work.					
4. I made choices according to my needs, strengths and weaknesses.					
5. I chose courses, by and large that were phased right for me in terms of difficulty as opposed to choosing easier courses.					
6. Most students tend to choose challenging and appropriate courses.					
7. I received sufficient counseling from English teachers in making my choice.					
8. I learned to respond to works of literature with empathy and critical judgment.					
9. I tended to choose courses based on how easy they were.					
10. I was well prepared for the writing demands of college or my job.					
11. The English program helped or encouraged me to develop a permanent interest in reading.					
12. Having 10, 11, 12th grade students in one class hindered individual and class progress.					
13. The English program increased my skills in thinking.					
14. The English program increased my skills in reading.					
15. The English program increased my skills in listening.					
16. The English program increased my skills in speaking.					

BEST COPY AVAILABLE

		STRONGLY AGREE OR AGREE		STRONGLY DISAGREE OR DISAGREE	
		NO.	%	NO.	%
17. The English program increased my skills in writing.					
18. I am better able to criticize films as a result of taking a film course or courses.					
19. In college or on my job, I was able to handle adequately essay exams or general writing tasks.					
20. The elective program made me a more critical reader of essays and editorials.					
21. I still encounter difficulty in the mechanical aspects of writing such as punctuation and usage.					
22. I felt that I received individualized help from my English teachers whenever I needed it.					
23. Some elective courses are too specialized and should not count toward fulfilling English graduation requirements.					
24. In comparing my high school preparation and my capacity in writing and reading with current acquaintances who graduated from different high schools the same year I did, I find that I compare favorably with them.					

24A. 1 2 3 4 5 Do you feel the instruction in the English Department is:

1) consistently high quality
2) generally good quality
3) mixed quality depending on instructor
4) generally fair to poor quality
5) consistently poor quality